The American Home

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January, 1936

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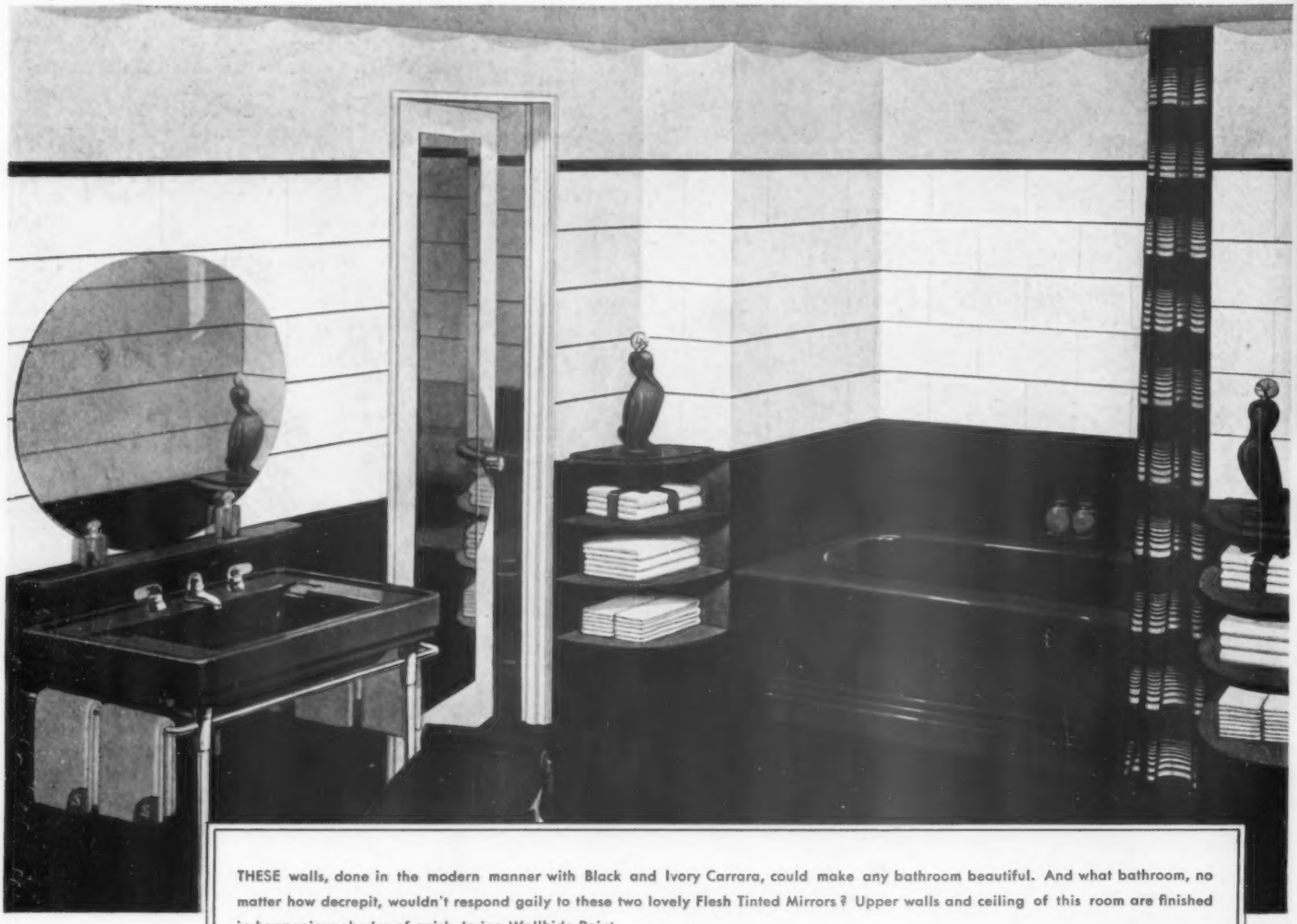

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No other furnace can be like it or do the things it does for your lifelong comfort

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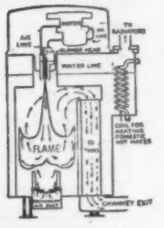

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Gardening for community and personal welfare

AN ENTIRELY new type of garden project undertaken about a year ago by the Greenwich, Connecticut, branch of the Junior League of New York City is an inspired suggestion for the development of a truly neighborhood organization of benefit to an entire community in an astonishing number of ways.

It all started with a Library established by the Junior League in a small community a few miles back of Greenwich, in a building known as The North Mianus Recreation Center, owned by the town. Among its two hundred members were a number of boys and young men of the neighborhood, between sixteen and thirty years of age, whose lives at the time seemed to need direction along career lines. A regular worker in the Library had the thought of guiding their reading into constructive vocational channels and toward their natural bent-gardening, which proved to be an inspiration and the start of an extremely exciting project. A few books on gardening were sufficient to form a nucleus around which to build an educational program. The next step was identifying within the group of boys, a natural leader of nineteen, with high school and trade school background, whose interest along gardening lines was keen and sincere, and asking him to select other boys of the group who might be counted upon for substantial, continued interest in gardening sufficient to warrant forming a garden club.

The group met and in orderly fashion selected a complete corps of officers, including executive, vice president, recording and corresponding secretary, treasurer, librarian, publicity officer, and four delegates including two representatives from the boys' group and two from the Junior League membership. It was called the North Mianus Garden Club with Mrs. Ernest Moncrieff as chairman. A constitution was drawn up and accepted, including within its classes following objects:

1. To be a self-supporting organization built on fundamentals aimed toward building character.
2. To coördinate the interests of those desiring better and more ornamental gardens.
3. To simulate interest in coöperative gardening, giving all members a common interest.
4. To aid in the protection of wild flowers and birds (a provision coinciding with the conservation laws under the Federated Garden Clubs of Connecticut).
5. To study the fine art of gardening in all its aspects.
6. To form into a mutual Employment Department under the president, and supervised by the Connecticut State College, the U. S. Department of Agriculture, for home and community service (which gives the club a percentage of the wages of those employed to cover part of dues.)
7. To locate all points of historical interest in the community.
8. To develop various projects.

At the very first meeting justification of the endeavor was discovered, for it was very plain that innate appreciation, combined with natural skill in handling the pick and shovel, could attain tremendous results. By encouraging the boys with intelligent direction, it proved possible for them to develop into expert, skilled gardeners.

To qualify as members, the boys had to assume very real responsibility. Each one had to read a garden book and present a written report giving a practical demonstration at one of the regular meetings, and to file the report with the librarian for future reference. The Junior League girls, on their side, were made associate members, their dues guaranteeing tangible help in carrying through any project the boys might develop. The obligation of the Club to complete dues was a specific amount of work on the grounds of the Community Library, to complete landscaping plans already prepared for the organization by Mr. Armond Tibbett, a Fellow of the American Society of Landscape Architects. This obligation was made to serve a multiple purpose, for the educational department covered all the points of planting, in theory, before actual planting was begun, thus introducing sound information in the most practical way possible.

It is truly surprising to realize the almost limitless possibilities in interests and topics and endeavors that have come logically into the scope of this Garden Club.

A competition in the arranging of winter bouquets was one thing that came about naturally as the result of a visit to the estate of a friend of the Club, with grounds developed from the standpoint of making the best possible use of natural surroundings, adapted and somewhat adjusted according to principles of landscape architecture. The boys were inspired to use the same natural materials in arranging their own small "estates," in this case winter bouquets, which were judged according to variety of material, naturalness, suitability and lasting qualities. A prize, out of the proceeds of sale of these bouquets, was awarded the winner.

A STUDY of bulbs developed as the boys indicated this as one thing very much wanted, and to top this a nurseryman gave a practical talk and demonstration which were of inestimable value to the club members.

The making of Christmas greens for sale was another logical undertaking, and one carried out on a most businesslike basis. To begin with, the club had experts demonstrate how to construct various types of Christmas wreaths and to point out the various wanted sizes. Secondly, by way of collecting material, the Club, rooted on thrift, discovered that a highway was being cleared by the state and the white pines burned; these were salvaged and used to great advantage. Also, it was learned that to make way for a new house about to be built, trees were being cleared, so the members helped in the cutting and were repaid by becoming owners of the hemlocks. In a third instance, a waterway required the trimming of branches from the spruces along its borders and these cast-off branches served well for the arrangement of various combinations of greens. As a result of all this, orders were taken, and final deliveries of wreaths made at top speed. The boys received a percentage of the proceeds, and the balance created a revolving investment capital for further projects later on.

The manufacture of decorative wooden birds for the garden is still another undertaking with the Club. The directors merely wrote general instructions on paper and the active member group handled the project entirely by themselves, each boy taking a turn at the jigsaw, sandpapering, filing, painting until the article was finished—another example of definite vocational education introduced incidentally.

ANOTHER intensely absorbing activity of the Club was determined by the boys themselves. It was planned to have a series of lectures by a well-known landscape architect on the subject of estate planting and design. The thesis was soon changed, for the boys had a ready understanding of horticultural information about trees, shrubs, and flowers, and wanted practical information to help them obtain better jobs or to attack their own gardening problems with greater intelligence. So, to begin with, the lectures were on such subjects as "Hotbeds and Coldframes —Their Construction and Use" . . . "The Propagation of Plants" . . . "How to Transplant Trees and Shrubs." Now the stage has been reached where the fundamentals of elementary design can be presented on the above practical foundation. The actual demonstration in this course developed through the project of appropriately landscaping their recreation grounds.

The building of an out-of-doors fireplace was another endeavor with multiple results, for not only did it afford instruction in the laying up of out-of-door stone work, but it has provided a place where the boys have picnics and roasts and now is a center for social activities.

The Club has now concluded the establishment of a water system, installed through the courtesy of the town of Greenwich for the Club building, and also water for a rock garden with a pool which eventually will contain many rare plants.

The various ramifications of the topic of gardening in general is offering new ideas and bringing out unknown talents in the boys themselves. One has taken to making architectural sketches of buildings—a definite index of his major interest. Others are more concerned in the horticultural aspects of gardening, or in the handcrafts, like garden ornaments and decorative wreaths, and are concentrating on those aspects.

All of this is only a start. There is no end to the possibilities of benefit to the boys themselves and to the entire community. Now the North Mianus Garden Club Junior League has been voted a member of the Federated Garden Clubs of Connecticut. Also it won a prize in the Connecticut Tercentennial and Fairfield County competition for landscaping their recreational grounds. The Club, now firmly established, hopes to welcome other clubs at various meetings held in the regular clubrooms. Moreover, these are open from time to time in coöperation with the Social Service Department as a garden center. The whole community is a part of this gardening endeavor, and will profit by it.—C. L. E.

Clinical experiments on actual people show value of antiseptic treatment in controlling colds

If you or any member of your family is troubled with colds read the following carefully. It suggests a remedy that may help you as it has helped others.

In the winters of 1930-31, 1931-32, and 1934, medical supervisors selected large numbers of people and divided them into two groups. One group gargled with Listerine. The other group did not. At the end of each winter, the number of colds contracted by each group was compared.

This comforting result was noted:

Fewer Colds and Sore Throat

In a majority of the tests those who gargled Listerine twice a day or oftener caught fewer colds than non-garglers.

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Listerine kills germs in throat

Why such gratifying results? Here is the answer: Germs associated with colds and sore throat are killed by millions when Listerine is used as a gargle. Nature is given a helping hand in resisting germ invasion.

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LISTERINE

for the quick relief of Sore Throat

Above: Home of Mrs. George D. Stearns, Fairfield, Connecticut

Top, right: Home of Mrs. E. A. Smith, Anderson, Indiana

Right: Home of Mr. and Mrs. Christian V. Pederson, Rutherford, N. J.

Left: Home of Dr. and Mrs. Joseph J. Murray, Waltham, Mass.

Below: Home of Mr. and Mrs. G. L. Wilke, Big Spring, Texas

Left: Home of Miss Minnie Wepfer, Neillsville, Wis.

Corner: Home of Mrs. A. L. Hull, Lewiston, Mich.

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MRS. JEAN AUSTIN, Editor LEONARD BARRON, Horticultural Editor

CHARLOTTE L. EATON, Associate Editor

Above: Home of Dr. and Mrs. H. R. Moore, Newaygo, Mich.
Right: Home of Mrs. J. E. Miller, Watertown, Mass.

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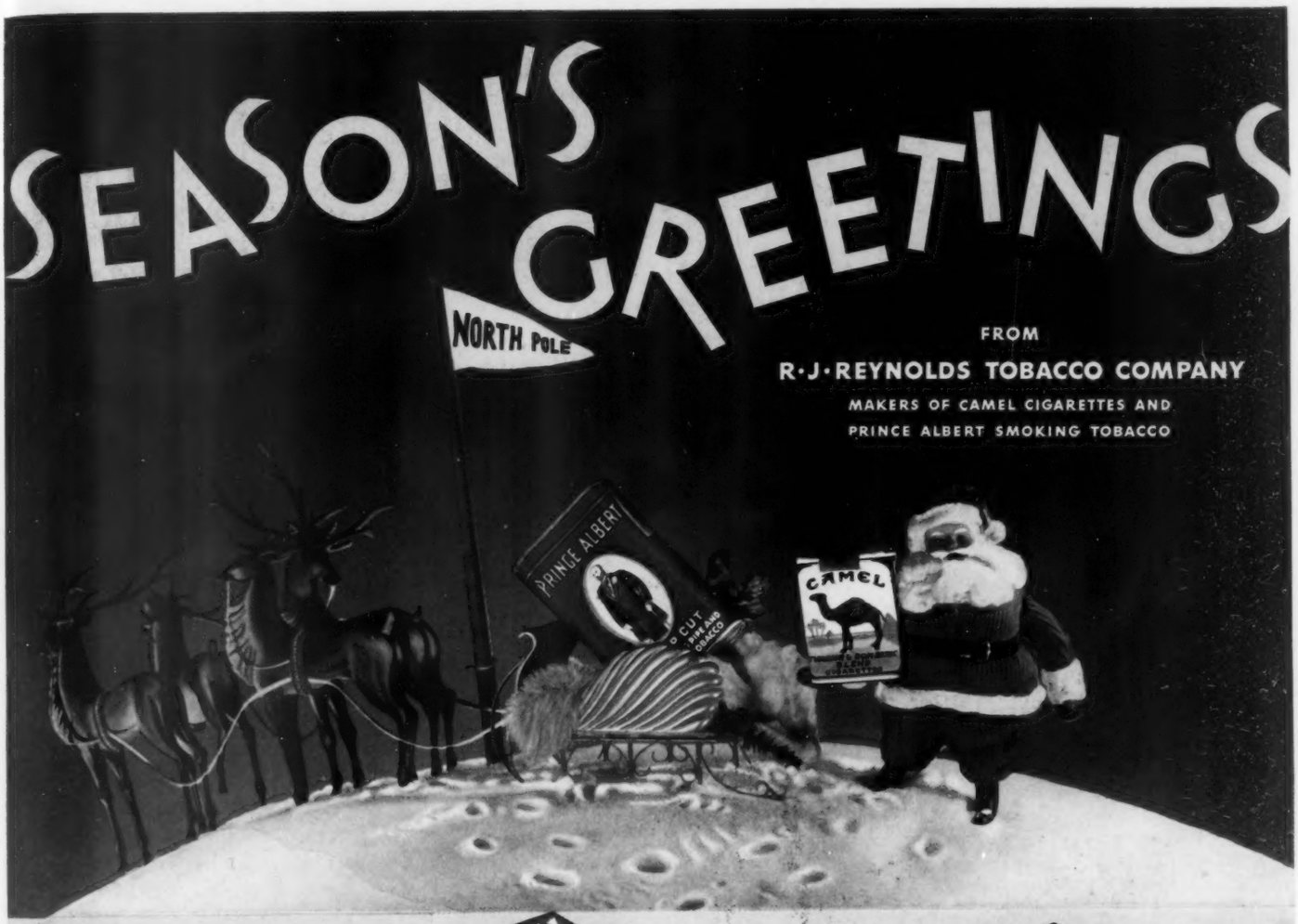

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A full pound of Prince Albert, in a real glass humidor that keeps P. A. in perfect condition and becomes a welcome possession.

Prince Albert

Fine tobacco for Christmas. For more than a quarter of a century, the mellow fragrance of Prince Albert has been as much a part of Christmas as mistletoe and holly. So to the pipe smokers on your Christmas list give Prince Albert, "The National Joy Smoke." It's the *welcome* gift. For more men choose Prince Albert for *themselves* than any other pipe tobacco.

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THE WEST TERRACE WITH ROSE-PINK HYDRANGEAS IN WHITE TUBS ON THE WALL, AND PINK BEGONIAS AROUND THE TRUNK OF THE ELM TREE

California bungalow brought up to date

Home of Mr. and Mrs. Wm. LaBaume
Pasadena, California

MARJORIE DOBBINS KERN

TO DRAG an old house out of cheerless mediocrity and lift it to the front rank of charm is more of an achievement, certainly, than to start afresh with every feature ideally designed at the beginning. And so it was with this bungalow in Pasadena, California. Originally bare and uninspired, it was "dressed up" by the addition of decorative detail to become a home of charm and significance. The foundation was exceedingly modest. Built years ago and added on to here and there at different times, the house spreads itself over the ground with complete ease and absence of pretense, untrammeled by standards of symmetry or conventional design. Its present success is due to a combination of this simple modesty plus the added refinement of thoughtful details. This is the kind of house which can only grow out of the very real love of the owners, supplemented by an intelligent choice of professional assistance.

In the front a wide terrace was added, with plants in white wooden boxes, wooden benches painted a sunny yellow, flowers in white and yellow pots, and an interesting shutter over the large rounded window of the dining room. Vines, flowers at the edge of the terrace, and sympathetic planting add much to the pleasure of the effect. The wisteria vine clothing the corner of the roof above the dining room windows, the delicate

THE FRONT TERRACE WITH ITS SMOOTH FLOORING OF FLAGSTONES AND GRASS, PLANTS IN WHITE BOXES AND WHITE OR YELLOW POTS, AND BENCHES PAINTED YELLOW. HOW IMPORTANT THE PLANTING IS MAY BE SEEN BY COMPARING THE PICTURE ABOVE WITH THE VIEW TAKEN BEFORE

William McCay
Architect of the Remodeling

Jessie Phillips
Landscape Architect

George D. Haight

ANOTHER ADDITION IS THIS CHARMINGLY TREATED COVERED DOOR AND ENTRANCE STEPS, OPENING OFF A SOUTH SITTING ROOM, QUITE IN CONTRAST TO THE PICTURE BEFORE ALTERATIONS WERE MADE

THE FLAGGED AREA, WITH A DOOR AND SIMPLE WHITE IRON RAILING FROM THE WEST BEDROOM, MAKES A SECOND LIVING TERRACE, HALF IN SUN AND HALF IN SHADE. PLANTS IN POTS ALONG THE WALL COPINGS

row of snapdragons along the terrace edge, the higher planting to accent the corners of the retaining wall, give grace and softness to the structure.

At the rear, which faces south, a covered terrace conceived in the Southern Colonial tradition fills the space between two projecting wings. The white tracery of its iron supports and railing gives delicacy and sophistication and fits remarkably well with the white and green-shuttered background of the house. Extending immediately from the base of the terrace is a rectangular lily pool, this intimate

COOL WHITE WALLS AND CEILING, WHITE VENETIAN BLINDS AND DELICATE CAST IRON SCROLLS, GREEN CHAIR COVERS AND LUXURIOUS VINES GIVE THIS PROTECTED LIVING TERRACE COMFORT AND DECORATION AT ALL SEASONS

and human treatment of water giving particular pleasure because too often we see water kept fearfully at a distance from the house. All danger of mosquitoes is eliminated by keeping insect-eating gold fish in the water. In the rear of the house the tall, graceful old palms contrast with the low lines of the building.

On the west side of the building is a series of bedrooms, dressing rooms, etc., projecting in irregular but comfortable fashion one beyond another. The door and steps on the south side (opposite), further treated in the Southern Colonial spirit, open off a morning sitting room. The great value of this addition is plainly shown by comparing the same door pictured before the alterations were made. On the west a bedroom door opens on another flagged terrace where yellow painted benches and yellow pots of nasturtiums on wall copings again add cheer.

The grounds include a small English garden walled in whitewashed brick, with lead figures and

[*Please turn to page 58*]

THE SPACE BETWEEN THE TWO WINGS IS CHARMINGLY FILLED BY A LILY POOL, WITH BRICK WALKS ON EACH SIDE. THE IVY ON THE WHITE IRON GRILLES AND THE VENETIAN BLINDS IS KEPT WELL UNDER CONTROL. POTS OF PETUNIAS, ROCK PLANTS AND CREEPERS KEEP THE LOW LEVEL REQUIRED IN THE CENTER SECTION

A little flower bed

and something doing all through the season

WITH only a very small bed you can plant perennials when spring opens up to give at least some little bloom all through the season. There will be a lull in mid-summer but then gayety can be added by a few annuals which come and go in the season. But that is the drawback. Annuals have to be planted every year; whereas, with the perennials, once planted, many of them increase in size and in production as the years come and go. A few things like Irises are such generous growers that after three years it is necessary to rearrange and take out the surplus. The point is, that if you have only a little bit of garden to devote to a flower bed you can have something doing all through the year.

At this time, we are not considering the spring bulbs which, in any event, should be thought of as adjuncts to the other plants, and, moreover, they were planted in the fall and what we are thinking about now is what you can accomplish in your garden as soon as winter time passes, and you can begin outdoor planting again. During this winter lull there is time to think over things and make your definite plans. As a suggestive aid, a selection of plants covering the year's bloom has been arranged in a planting scheme, shown in the accompanying plan. A suggestion, merely, because it takes a few plants; whereas, you had better take the opportunity to make the selections to fit your own fancy and substitute your own choice, here and there, for some plant that you may like better than the one suggested in the accompanying scheme.

The perennials have been called the backbone of the flower border because they are, more or less, permanent—usually more than less, as a matter of fact, with a minimum of attention. A bed planted with such things will continue for a number of years to give satisfaction. Do not, however, consider that any planting scheme is unalterable and complete in itself and whatever you may decide to plant in the coming spring, remember to set the plants far enough apart to allow for future growth; also, to permit possible additions from time to time. Naturally, the taller plants, generally, will be placed to the rear and the very low growing ones towards the front of the bed.

Now, these herbaceous plants may just as well be set right in

PERENNIALS HAVE BEEN CALLED THE BACKBONE OF THE FLOWER BORDER BECAUSE THEY REQUIRE A MINIMUM OF ATTENTION

THE PRIMROSE IS THE EMBLEM OF EARLY SPRING DAYS. THEN THE PEACHLEAF BELLFLOWER, FOXGLOVE, AND VARI-COLORED PHLOX CARRY THROUGH THE GLORY OF SUMMER GAYETY. THE LITTLE DAINTY DAISY-LIKE BLUE FLEABANE USHERS IN THE EARLY SUMMER

E. BADE

the bed where spring bulbs were put in the fall and, to a large degree, you can disregard the placing of those earlier bulbs because they will burst through the ground to give their bloom before the perennials get thoroughly going.

Next to the selection of plants put into the bed, the important thing is the location of the bed itself. The great majority, the very great majority of the popular flowering perennials of our gardens are sun lovers and will do their best when exposed to the full glare of sunshine. Other precautions being, of course, that there is adequate plant food in the soil and water available at all times to counteract any excessive drought.

At the same time, there are quite a respectable number of perennial plants that will thrive fairly well in partial shade and a few in deep shade; and among the more tolerant ones of that type are the modern forms of Astilbe (it used to be called the florist's spiraea) which will grow splendidly in slightly shaded places, provided always, that it has plenty of water. These modern Astilbes are, many of them, gorgeously colored—in shades of pink, cream, and bright rosy crimson; all welcome variants from the old-time pure white.

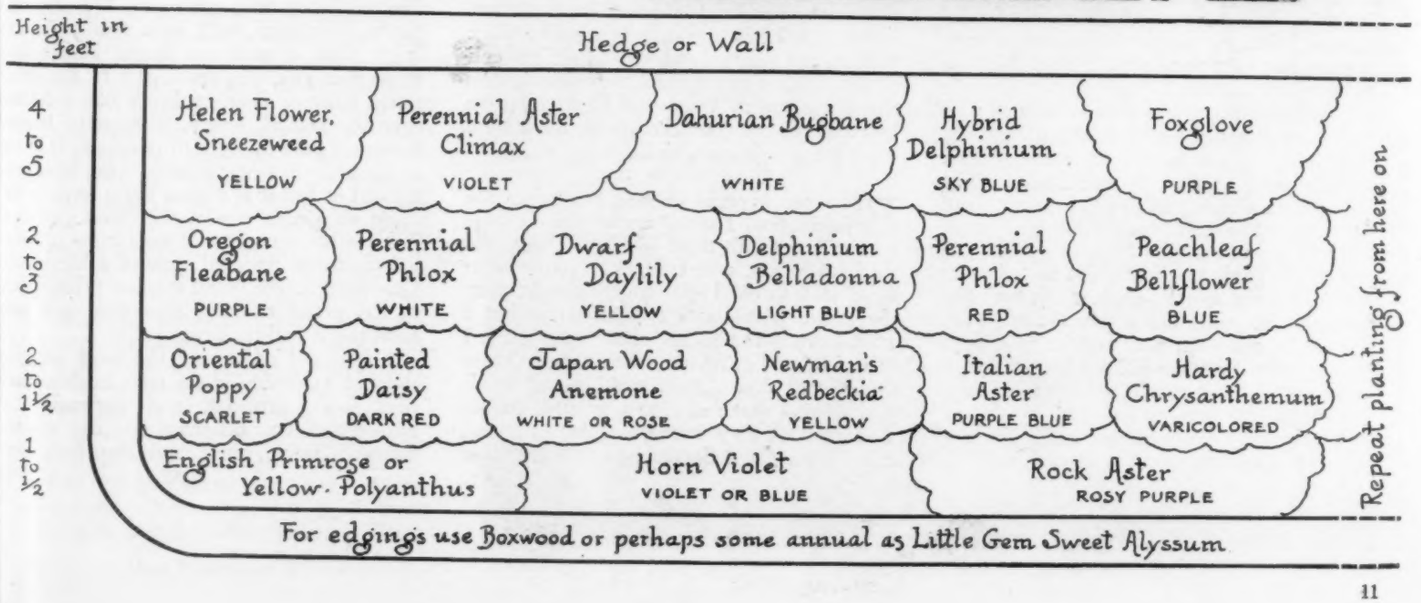
PAINTED DAISY FLOWERS IN EARLY SUMMER, THE BRILLIANT ORIENTAL POPPY IN JUNE, THE JAPANESE ANEMONES CARRY THE BLOOM INTO EARLY FROST

In selecting perennials, you can give your fancy the fullest possible range—tall, short, wide spreading, dense, slender—almost any type of plant is available; and the selection merely resolves itself to a question of what you really want. And, in this connection, don't overlook the foliage character—the sword-like upright leaves of the Iris; the fern-like cut of the Astilbe leaf; the large flat leaf of the Pansy, etc.

Most of the perennial plants, especially the tall growing ones, will be more pleasing in the garden if planted against some background of a hedge or border of shrubs or smaller trees; and many of the plants that belong properly to rock gardens may be planted with equal satisfaction in small masses in the general mixed herbaceous border.

In any kind of planting, the best effect will be obtained by using a fairly broad bed—never less than four feet of planting, in groups or colonies of several individuals of one kind; rather than indiscriminate mixing

[*Please turn to page* 70]



Once a gardener always a gardener

" . . . and cure is none"—*Agamemnon*

NORMA KNIGHT JONES

You do not need a pack of cards or a roulette table to become a gambler. To gamble means to risk something of value on a chance, and gambling as a steady occupation is a doubtful performance. But every year I become a gambler of the deepest dye for I always take a chance on a garden. The ancients exalted Chance to a divinity, they made sacrifices to her and tried cunningly to catch her napping, but she was always alert to thwart them. Every year I, too, with a seed and a plot of ground plunge into the most exciting gamble in the world; I too try to assuage the goddess of Chance. Nothing stops me; no previous failure to achieve the desired perfection of result daunts my soaring spirit. Though the old vicious goddess of Chance has for two years sent drought and blazing hot winds to my farm, yet I still take a chance.

The true gambler always returns to his game and, regardless of blackened foliage and drooping buds, I go back to my planting. Like the most optimistic of gamblers who always expects to break the bank, I always expect to have the perfect garden. Life is largely expectation in any line, and no amount of drought seems to discourage the grand old hope of the gardener. Once a gardener, always a gardener. There is something in the very sacred act of dropping a mysterious and tiny seed into the ground that gets into my blood, and refuses to be cured. It is a fever that renders one impervious to the whims of fate. Every expectation expands into new hope, every end is a new beginning. Given a plot of ground and a few seeds and the rabid gardener may achieve that happy insensibility that is one of the first requisites in the fine art of living. Mountains may walk in Italy, Hitler may deliver another ultimatum, balloons may pierce the stratosphere; it does not greatly matter, I have taken a chance on a garden.

I do believe that any man or woman who has gone pleasantly mad over gardening is reasonably safe from all temptations of a worldly sort. In fact, I once heard a very wise old man giving advice to a youth about to wed. "My son," said the wise man, "Marry a woman who likes to garden and give her a garden to work, she will then be free from the usual female folly." Unfortunately the youth did not heed the advice, as youths often do not, but he married a flaxen-haired lass who did not know a Lupin from a Daisy and cared nothing about learning. The youth lived to regret it.

Whoever gives himself faithfully and without reservations to a garden will not even note the temptations of the world, he will not have time. We get out of life what we put into it, so says the law, but a garden returns the measure pushed down and running over. Nothing gives so much in itself as a garden, it is enchantment and excitement, rolled into one lovely experience. Mere material honors weigh lightly against a perfect Dahlia that I myself have brought to a perfection of form and color. There is a certain brilliant artist in the east who merely grunts when you praise his exquisite handling of lights and shadows but he actually purrs if you wax eloquent over his Delphiniums. Even a mistake in a garden sometimes returns surprising beauty. I once dropped a Dahlia bulb in a cinder path and to my happy astonishment, a huge mauve blossom was the result.

The true gardener starts with the seed. Buying a half-grown plant from a florist is like adopting a half-grown child, you have none of the happy thrill of getting it started in life. The real gardener never begins at this half-way point. In fact, he gets the thrill of his life growing his own seed; it is something like being in on the cosmic plane—it is creation.

You may catch the garden fever in many different ways; its germ, like that of many fevers, is elusive. You may buy a house with a yard, you may replant an old farmhouse and see the challenge of the virgin landscape, or you may see a garden that is a thing of beauty, or some friend may purposely infect you by sending your name to a nursery. And if about the middle of January you receive a remarkable volume called a "seed catalogue," you had better beware! There is no more fascinating occupation than sitting before a roaring wood fire, snow beating its soft white wings against the window, and reading a seed catalogue. Then is when the fever begins to burn in your veins, the whole thing looks so simple! Just the idea, a small plot of ground and a seed! It does seem simple but I warn you, you have to work with all the frenzied industry of the bee and all the subtlety of a general to achieve results like the pictures. Once you begin to make lists and get out your checkbook, there is no hope for a new evening dress for you!

Even the bypaths of seed catalogues are fascinating. I spend my winter evenings on the farm with those insidious things, the seed catalogues, and I became keenly interested in Gourds. Their strange shapes, their decorative possibilities fascinated me but I read farther and to my sheer amazement I found I could grow my own dishrags. There is a Gourd that is open mesh on the inside and when I spoke of it to a traveled friend, I found that they were very old. In Russia the solemn faced Soviet women wore them for hats—sort of an open mesh beret effect. Artists use them to wipe their palettes; thrifty French women use them for bags; there seemed to be no end of their practical utility. I took a chance on the Gourds but only raised three sad looking ones. Perhaps the drought was the reason, they missed their necessary companion, the dish water.

At any rate, the chain of ideas and new facts was worth my time. There is no limit to the bypaths of a catalogue. I even found use for a charming and unique word coined by old Horace Walpole, a man of imagination. The word is "serendipity" and means to start off on one track with one idea and land somewhere else with lots of ideas. It is a delightful word, though no one has time to use it but I know of no place where it is so at home as in a garden, for there indeed do we find bypaths. I have heard the story of the placid old gentleman who decided to have a rock garden. He began to study rocks, their history, formation, and contours. He became so fascinated that he drove the librarian nearly wild with his demand for more books on rocks, and now he has taken up the study of geology. The hole he dug for his rock garden is still there, bare and empty, but think what he has learned!

Since it is true that the more ideas we have, the more we develop, so perhaps the ideas engendered by seed catalogues are merely the answers to the law of necessary growth. When we have checked our lists, sent our checks, there is a period of wild imaginative fancy. How shall we make the garden, where, and when? Then we began to observe other gardeners and see how they turn the trick.

There are three ways to make a garden, say the experts. First there is the grand manner. This consists of dismissing the whole affair to a highly artistic gardener and in considering your garden as a purely decorative accessory to a charming life. In this garden you may walk in a frothy chiffon frock with a moderne flower basket and know that you, too, are a part of the decorative scheme. That garden is like a Monet over the mantel, lovely, a thing of beauty but yours only by right of purchase. It is not a personal blessing because you have not created it. But it is a good thing anyway because no garden can be evil. That garden is just another venture that has turned out well but carries no personal sense of achievement. Gardening in the grand manner is like living in the grand manner, superficial and artificial but it is decorative.

I read the other day the most amazing story of gardening in the most modern manner, swift, artificial, and impressive. A nurseryman was delighted one day when a woman's voice, suave and dignified, came

[*Please turn to page 6*

Colonial adapted to White Plains, N. Y.

The importance of economy in small house design

R. W. SEXTON

ECONOMY is such an important factor in the design of a small house that the architect finds it necessary, due to the limits on the cost of such a house, to depend almost entirely on good lines and pleasing proportions to attain an interesting composition. Additional interest may often be imparted, however, without increasing the cost, by a judicious combination of structural materials or even by the use of color as a means of ornamentation.

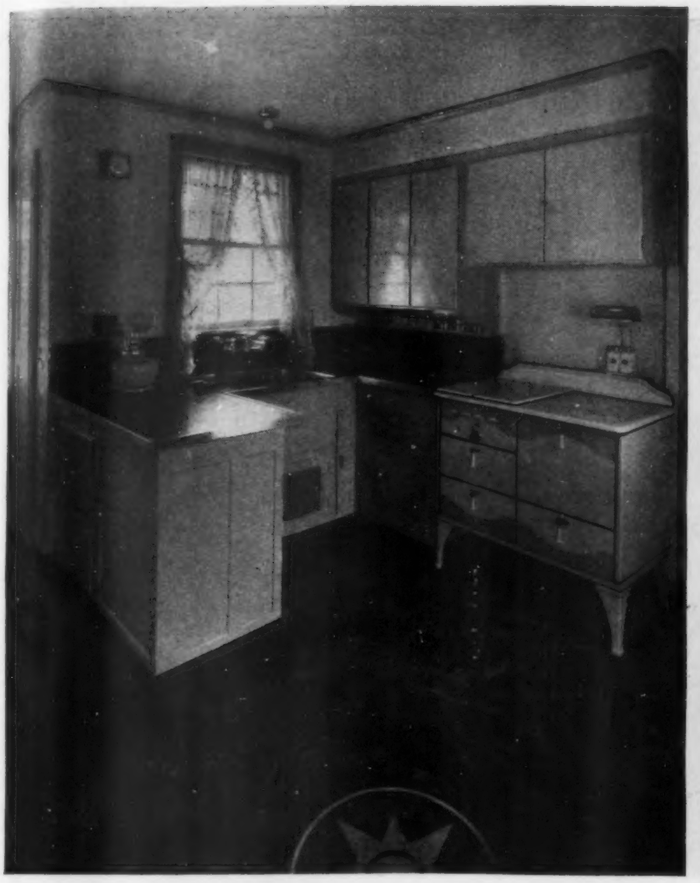
The house of Mr. C. F. Ransford, at White Plains, N. Y., which Theodore Richards, architect, designed recently, is located on a level piece of land and, although the emphasis on horizontal lines in the design serves to effect a closer relationship between the house and its site, the roof lines are sufficiently broken to form an interesting mass. The walls of the first floor are of rough stone, the texture of which contrasts strikingly with that of the clapboards above, further accenting the horizontal movement of the composition. But stone and wood have both been painted white to effect unity

Mrs. Ray Henderson, Interior Decorator

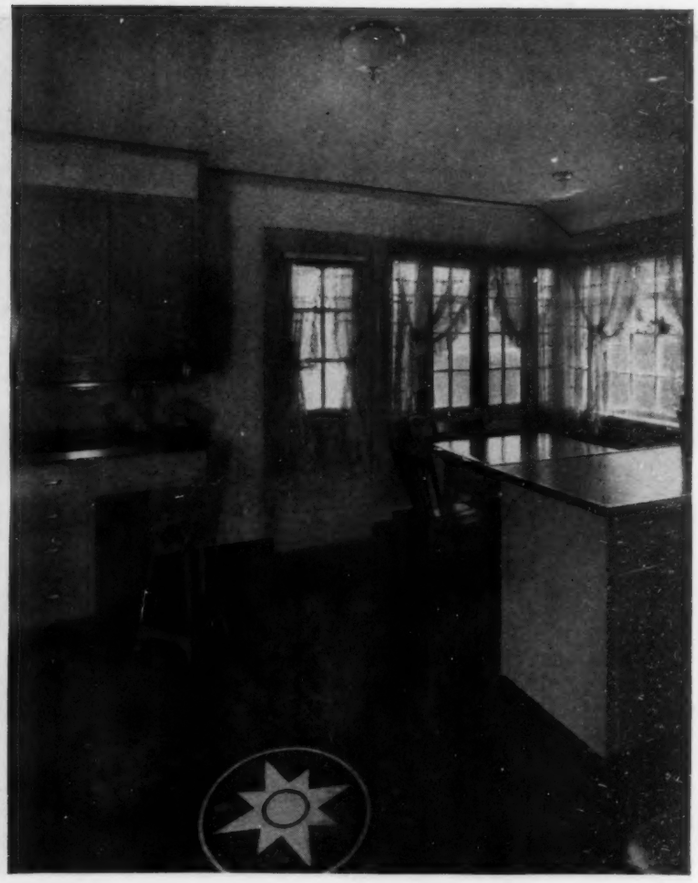
throughout. The shutters are painted a silver gray, while the front door, the lamppost, all window boxes and the rain barrel have been treated in red, relieving monotony and introducing a note of cordiality and informality.

The plan of the house, too, is based largely on economy. The rooms are not large but well proportioned to give an effect of spaciousness, while every inch of floor space has been put to practical use. The kitchen is particularly well-planned—a successful adaptation of the so-called "U" plan. All working appliances, including the sink, the stove, and the various cabinets, with shelves, cupboards, and counters, have been placed to form a "U" so that meals may be prepared, served, and put away with a minimum of effort and a great saving of steps. The cabinet at one side, of table height, acts as a partition to form a breakfast alcove with the opportunity of using the top of the cabinet as a serving table. In the two outside walls of this alcove, the window space has been made large, making the room especially bright and cheerful for the first meal of the day.

The kitchen is equipped with a gas range, monel metal sink, electric refrigerator, and cabinets of baked enamel with special composition linoleum sink top and counters and splash boards, trimmed with satin finish stainless steel metal edges. The cabinets include drawers, cupboards, towel driers, delivery compartment, planning desk, telephone space, broom closet, serving counter, etc. The kitchen range is a Universal model flush top type and includes drawer broiler, self lighting aluminum burners, heat control, two service drawers, porcelain burner reflector tray, porcelain lined oven, and lamp.



THE KITCHEN IS AN ADAPTATION OF THE "U" PLAN—THE EQUIPMENT BEING ARRANGED IN THE FORM OF A U WITH PLENTY OF COUNTER SPACE



DOUBLE-DECKER BED WITH THE FEELING OF THE SEA SUGGESTED IN SHIP MOTIFS IS THE ANSWER TO MANY A BOY'S DREAM OF A ROOM OF HIS OWN

THE BEDROOMS, THOUGH NOT UNUSUALLY LARGE, ARE WELL PROPORTIONED AND GIVE AN EFFECT OF SPACIOUSNESS. THE BATHROOM IS TREATED WITH A TILE WAINSCOT SURMOUNTED BY A HAND-PAINTED WALLPAPER

Theodore Richards

Architect

The house is of frame construction throughout, on a concrete foundation, with double floors throughout and stone and brick chimneys. Exterior walls of the first story are finished with dressed stone with 12″-cedar clapboards above, while the roof is of edge-grained cedar shingles. All exterior walls and the ceiling of the second floor are packed with waterproofed rock wool in bats to prevent loss of heat in winter and to retain the cool air in summer. Metal weather stripping is applied to all door and window openings to further this idea. The windows are of the double-hung type. All interior walls and ceilings are plastered and in most of the rooms the walls are hung with wallpaper. The hall walls are treated with feather-edged vertical panels with elliptical arches, while the stair is Early American in design with closed string and delicately turned balusters and newels and a silk rope hand guide. The fireplace wall of the living room is entirely paneled in pine, while the dining room features two shell top corner china cupboards, a dado rail, window valances, and cornice

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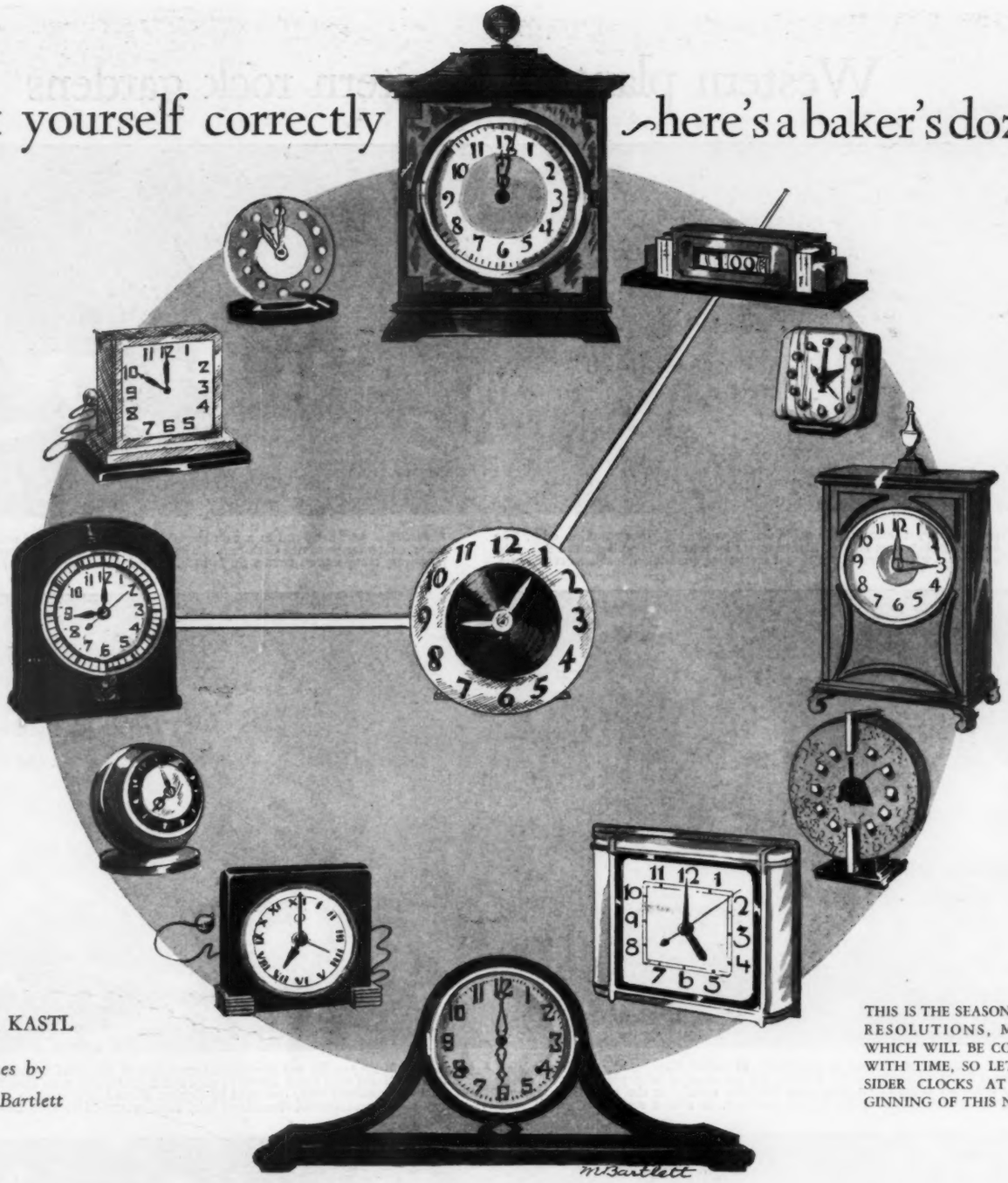
EVEN IN THE SELECTION AND ARRANGEMENT OF FURNITURE THOUGHT HAS BEEN GIVEN TO ECONOMY OF SPACE AS SHOWN BY THE POSITION OF THE DRESSING TABLE IN FRONT OF A WIDE WINDOW IN THE ROOM ABOVE. WALLPAPER HAS BEEN USED THROUGHOUT THE HOUSE. ALL PHOTOGRAPHS © HAROLD HALIDAY COSTAIN

Clock yourself correctly—here's a baker's dozen!



NORMA KASTL

Sketches by
Miriam Bartlett

THIS IS THE SEASON OF GOOD RESOLUTIONS, MANY OF WHICH WILL BE CONNECTED WITH TIME, SO LET US CONSIDER CLOCKS AT THE BEGINNING OF THIS NEW YEAR

RINGING in the New Year at twelve is a dignified clock of Chippendale design. It is made of burl walnut and the top ornament—a Chinese fret motif—is repeated in delicate color on the silvered dial. It strikes the hours and the half hours and you may have it either with an eight-day movement or electrically equipped. It is a handsome looking clock and just the style that one wants on the mantelpiece of a room furnished in 18th century English pieces.

Next in order is a smart little modern clock of gleaming silver and crystal on a black base. It stands less than four inches high but is nearly three times as long and looks particularly well on a desk or the top of book shelves. It has not the conventional face but instead the hours and minutes are printed on a moving tape that glides across the narrow oblong that serves as dial. One glance tells you the exact time—literally to the minute—for when it is 1:07 the clock simply says 1:07. It's as easy as that!

Another modern clock is that on the hour of two. It is quite small—less than four inches square and the case is made of a solid piece of walnut. It has an alarm movement and makes a useful little bedside clock although it would look equally well on a desk. If the walnut case does not harmonize with your furniture you may have the clock in mahogany, maple, or rosewood.

At three is a good mantel clock for a room furnished in 18th century English mahogany. It has a polished mahogany case, an ornamental finial at the top and brass feet. The dial has a rich gold finish and there is an electric movement. Standing eleven inches high, this clock would add dignity to a mantelpiece with vases, candlesticks, or your favorite ornaments on either side.

In extreme contrast to this traditional type of clock is the one below it, which is ultra-modern in design and material. Its case is covered with cork and its markers are of chromium. If you like the design but prefer some other covering for the case you may have this clock in holly wood with gay red hands or in two exotic eastern woods with chromium hands. Note the numerals too!

Five o'clock brings us a kitchen clock made of enamel with a trim black border around the dial. It has an electric movement and is fitted with a second hand which makes it useful in timing some particularly fussy dish that must be removed from the oven on the instant.

At the bottom of our clock dial is one of the perennial favorites of clockdom—the mahogany tambour style which always seems so exactly right on the mantel above a fireplace. This one has graceful lines and measures nearly two feet at the base so that it

[*Please turn to page 50*]

Western plants for eastern rock gardens

Brodiaea bicolor a showy relative of the onion family without its over-powering odor. The small bulbs are hardy, but must be planted five or six inches deep in well-drained soil. The umbels of big blue and white flowers have almost everlasting qualities, valuable as cut flowers.

Calochortus purdyi blooms as a pale lavender silken bowl filled to over-flowing with tangled hair; appropriately named Cat's-ears. A hardy, easily grown bulb. Improves in cultivation by producing many flowers from a single bulb. Requires drainage; must be protected from mice.

Dicentra oregana, the latest addition to the family of native Bleeding-hearts. Silver plated leaves and good heads of creamy white flowers, the tips touched with purple. In its native home in the Siskiyous it grows on dry, open hillsides, usually at the base of some huge boulder. In the garden, good-natured for mountaineer, in almost any good garden soil.

Hesperichiron pumila, one of the most appealing of all dwarf flowers. Wide flat saucers are white or tinted with pastel shades of pink and lavender and open close to the ground. Curious stubby root crowns easily destroyed by digging. Should be planted in gravelly soil where they may remain undisturbed. Because of size, colonies should be used rather than single plants.

Phlox adsurgens, queen of the western Phlox, most easily grown of all. Requires sharp drainage, as do all of its relatives. Will do well in many gardens if this is provided in a semi-shaded spot. The pink and white coloration, the two shading into each other are lovely.

Polemonium pulcherrimum, a high mountain denizen of the timberline thickets takes kindly to garden conditions. Abundant blossoms of pale blue with centers of soft yellow, very attractive. Thrives in good garden soil but grateful for a little noon-day shade in hot exposures.

Lewisia columbianum, the most easily grown of all the evergreen members of this distinctly Western American family. Two color forms, one white with fine longitudinal lines of pink in each petal and the other rose-purple with darker lines. Requires drainage and some sun protection.

Pink Erythronium (*E. revolutum johnsoni*), a shade lover from the luxuriant woodlands of the Oregon coast. Large flowers carried several on a stalk and among the most beautiful of native bulbous plants. Plant deep in rich loam in shade and leave undisturbed. Resents disturbance, by failing to bloom the first year after being transplanted.

Iris chrysophylla, most dwarf of Northwestern Iris. Narrow grassy foliage and spidery flowers of white or pale yellow, finely reticulated with brown or purple. Like all wire-rooted Iris, not easily established from the wilds. Nursery-grown more easily handled. Requires drainage and light shade.

Selections by

Ira N. Gabrielson

Planning garden club programs

FRANCES HANNAY

WELL attended garden club meetings are usually the result of well-planned and interesting programs. Next to the president, the program chairman fills the most important position in the club. The chairman and her committee share the responsibility of outlining the courses which will supply the seasonable needs of the members. The variety of subjects is limitless and may range from seed germination to garden design. The chairman should carefully consider the choice of subjects in relation to the type of gardening the members follow. The capable chairman will always have some program material in reserve, as even the best laid plans are not infallible. Often a member of another club, who has recently given a talk or a paper and who has her subject fresh in her mind, will substitute on a program.

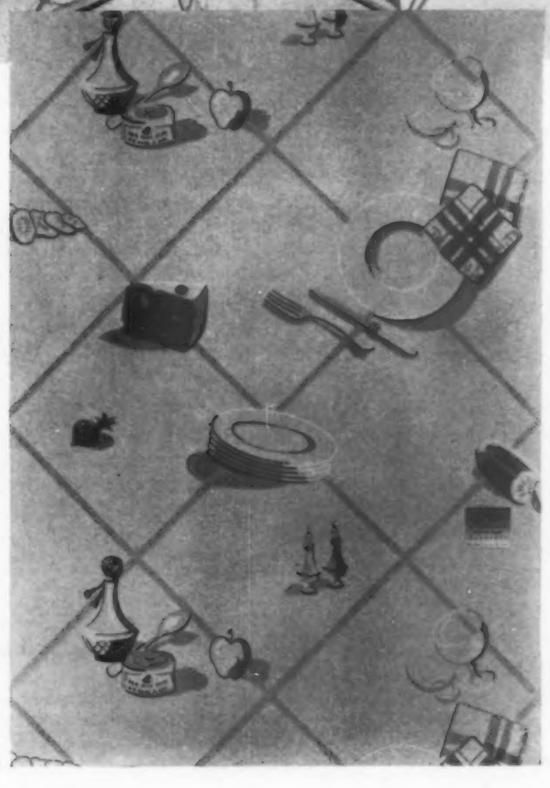
Garden clubs, as a general rule, cannot spend much if anything for speakers, but advanced gardeners, nurserymen, tree surgeons, and landscape architects are usually generous in addressing clubs on their specialties. Many clubs enjoy illustrated lectures and, with a little planning, can secure slides accompanied by a printed lecture, for a small rental or express charges. Exhibits always add interest to a program, and some clubs make it a rule that each member, who has anything new or outstanding in her garden, must bring it to share with the other members. Frequently meetings can be given over to demonstrations of flower arrangements, showing the right and wrong way to arrange the same flowers. Flower arrangement of a general nature, is usually a happy choice for program material at a meeting preceding the club's flower show.

The ideal programs for the year, in order to be well-rounded, should include the following subjects: practical instructions for raising flowers, how to arrange flowers to secure artistic effects, and horticultural information in regard to conservation and civic activities. Members should be urged to make talks or write papers on certain subjects, and a round table discussion with questions from the members is invaluable. This is a particularly good opportunity to give members help with their garden problems, usually at the time they need it most. Many clubs answer the roll-call with various items of gardening information. For example, in one club, the members when responding, tell what is blooming in their gardens at that time, in another club, members give the name of a new bulb, plant, or shrub which they are trying for the first time. Every club has one or two adventurous gardeners who constantly try new things, and the wise chairman gives their experiments a little publicity, as it encourages them and may inspire others.

Program material for talks and papers

Soil preparation
Rock gardens and pools (including planting)
Seed boxes and flats (might include cold-frames and hotbeds)
Hardy lilies that will naturalize
How to lengthen the life of cut flowers
Fertilizers and mulches
Garden pests and their remedies
Native trees and shrubs, their care and planting
Planting for continuous bloom
What to prune and what to spray
Planting in the shade
Color in the garden through berries and foliage
Compost: how to make a compost pile
Care of house plants
Study of judging points for flower shows
Monthly program material:
JANUARY—
Terrariums and dish gardens
Care of house plants
Types of soil and their requirements
Review of the new garden books
Methods of making and renovating lawns
FEBRUARY—
What is new in the catalogs
Necessity and methods of spring pruning
Study of commercial fertilizers
Review of garden magazines
What and when to spray in the garden
MARCH—
Spring division of perennials
Planting for fragrance
Pools and water gardening
Dahlia culture
Annuals to plant in the cutting garden
APRIL—
Planting for continuous bloom
Highway beautification
Chrysanthemums, varieties and culture
Plant diseases and their care
Summer flowering bulbs
MAY—
Insect pest control
Old-fashioned garden flowers
Study of flower show judging points
Principles of flower arrangement
Garden pilgrimage
JUNE—
New varieties of Roses
The garden as an outdoor living room
Planting for the shady garden
Suggested planting for porch and window boxes
Summer care of the garden
JULY—
Civic planting
The use of summer mulches
Drought-resisting plants
The summer care of trees and lawns
Vines
AUGUST—
Perennials to be grown from seed for next year's garden
Summer care of Roses

[*Please turn to page 73*]



American

I. Creative spirit

ESTHER SKAAR HANSEN

PERHAPS it has already occurred to you, as you have shopped for new draperies or scanned sample books of wallpaper lately that something very definite has happened in these fields in design. Not only are you finding it far easier to make good selections, but also you are finding greater style and beauty at lower prices than you can remember. That "something" that you have discovered is associated with the most significant design movement in home furnishings that America has ever known, and it may be said that no other field reflects it more vividly and decidedly than these.

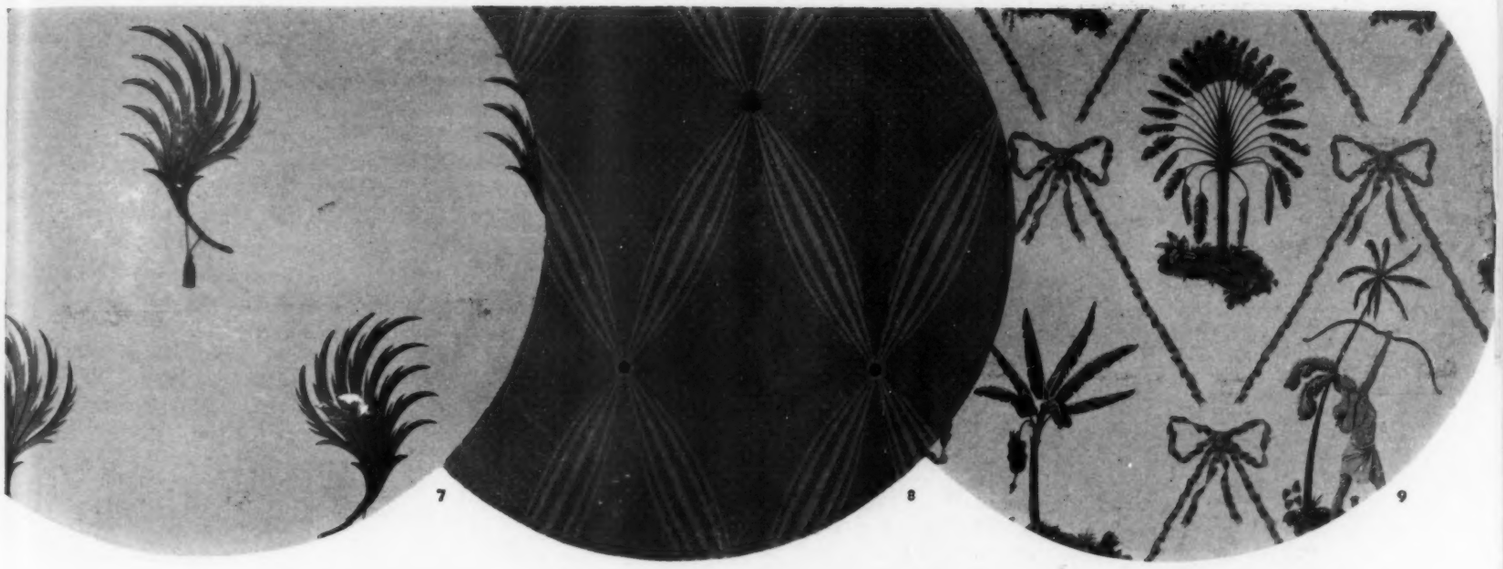
Today's decorative fabrics sections in retail stores are thrilling places, for here is real news in the making. The same is true of the new wallpapers. A new spirit is at work, a creative spirit new in such unified form in America. It is bringing in its wake a new importance to designers whose names are even now trickling through to the public for well-deserved recognition.

You will recall that only as short a time ago as the late 1920s the average drapery department consisted of certain fabrics, definitely of the "staple" type. There were, for instance, traditional damasks, copies and more copies in various yarns of old Italian and French museum pieces. For more limited purses there were cretonnes, also reiterations of the past, if they were choice; or merely ordinary floral designs in colors and often garish. There were the reps, monk's weaves, velvets, and so on. You were definitely limited to these fabrics and in color as well. Chintzes were scarcely known, except to the decorator.

Wallpaper was in the doldrums. We had passed the stage of tapestry imitations, and the tastes of the '20s dictated painted walls as a reaction. Wallpapers, excepting those shown in decorator showrooms, were bought to cover up old walls and because it was inexpensive; not because it was decorative and beautiful.

And then what happened? The depression years opened. Manufacturers and stores found sales lagging. The things that sold readily in the 1920s were "snooted" by the public, a public that definitely reacted to the triteness of things. People had begun to think more about their homes and what went into them. The home became the center of social life. They wanted color, good taste, more charm.

A handful of fabric manufacturers, and one wallpaper firm, began to experiment. After a few tests they found to be true what had been thought: smart fabrics and wallpapers at popular prices were possible. One manufacturer spent a large fortune in making this experiment, not



design for American homes

animates fabric and wallpaper design

This is the first in a series of articles on the new design movement now taking place in America and one which is affecting the entire field of home furnishings. For the first time American design and designers have come into their own. It is a thrilling era in our cultural history, and one which every American should watch closely and applaud.

only in launching an entirely new program of design, but also in an extensive initial offering. The result was the finest styling spirit that domestic wallpapers at popular prices had ever seen.

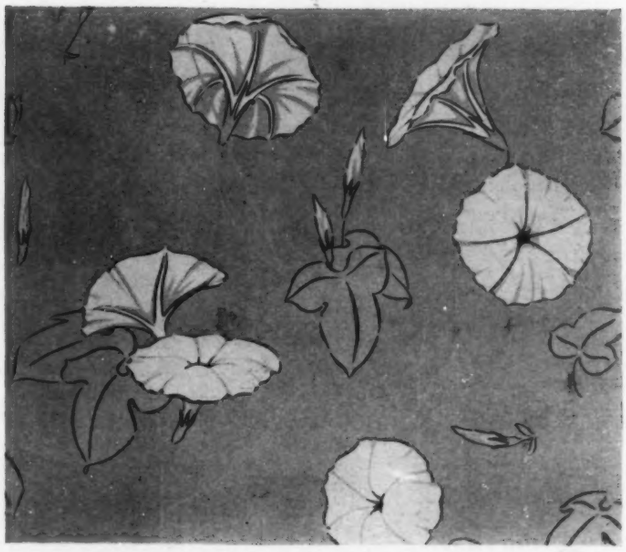
This small group of pioneers in decorative prints thus led the way. The slavish imitations of the past were falling more and more into disrepute; the new styled products were accepted first and eagerly. The day of the individual design in printed things for the home dawned, for it was soon recognized that they had an important part to play, and that design could not be the hit-and-miss affair that it had been.

Today this new concept of style and beauty in printed fabrics and wallpaper dominates the picture. One has only to stop for a moment to realize what this has meant to the American home. Today it is possible to buy, even in ready-made draperies, fabrics that once belonged to the decorator, and at popular prices.

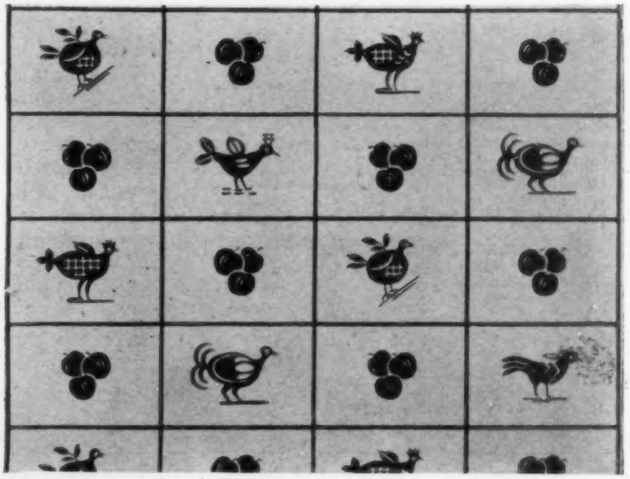
As you look over the new printed fabrics and wallpapers, you will soon be aware that they have certain characteristics in common. These are: a new simplicity of form in which the elimination of the unnecessary is the guiding thought; a new technique in design which gives flat surfaces to patterns; and beautifully conceived color harmonies. As you study them more closely, you will realize too that while many of the designs are at once recognizable as to their inspiration, that they have a new appearance, at once fresher, more charming, and exhilarating. You will realize too that the day of slavish copying from European forms has ended.

The prints that use traditional motifs for their themes have been reinterpreted in a clean-cut simple way by their designers. A pattern may be derived from an Early American, Georgian, or Louis XVI source, but it has an added simplicity, a pruning down of form, that is a modern note. Flowers, a design theme dating from the most ancient art, are seen today in new forms. Some of the new floral prints suggest the delicacy, transparency, and flow of line so admired in fine old Chinese and Japanese floral studies. Many of the floral prints are seen in magnified forms; the sweet-pea, the magnolia, the morning glory for instance, garden favorites, have been enlarged many times their natural size so that they take on the lush look of tropical plants, and with it a new decorative impressiveness. Giant-sized leaves are another favorite modern theme. A later development, and one only now beginning, is a wave of primitive designs. You will see more and more the naïve outlines of birds and flowers, suggesting their primitive origins, reinterpreted in a new sophisticated manner that is charming.

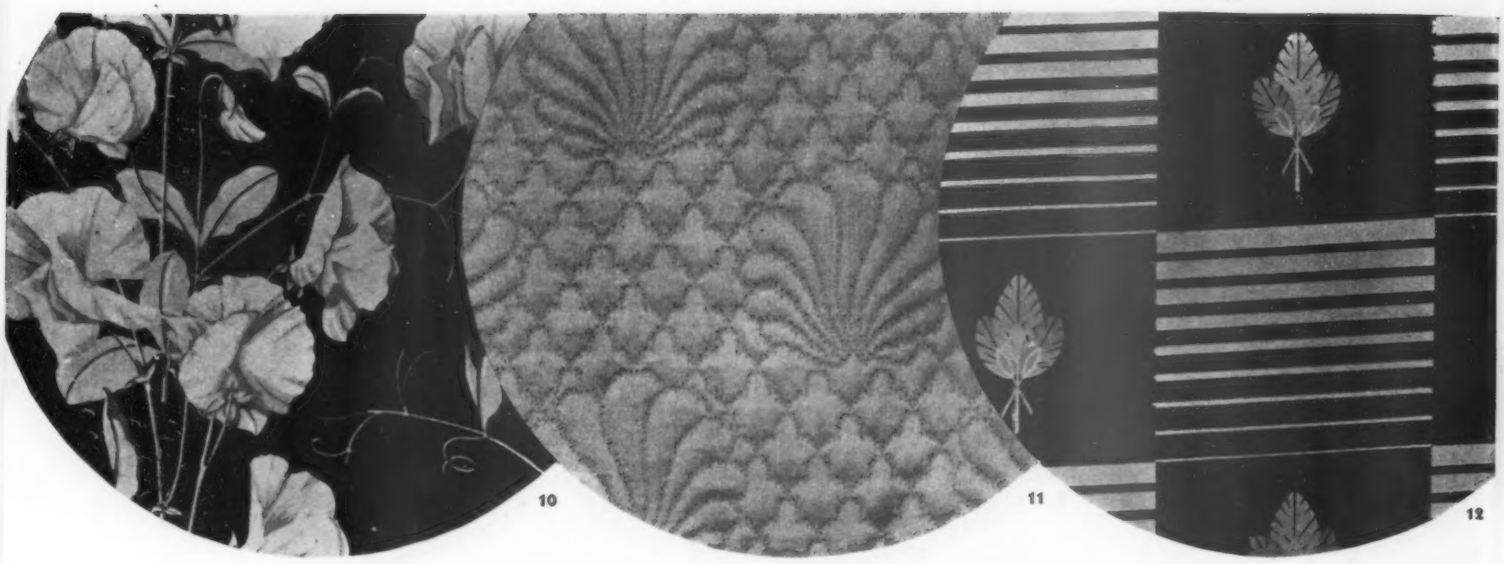
You will notice too in studying the new decorative prints that both the fabrics and wallpapers achieve a completeness of impression and a greater simplicity than we had before through the use of two, three, and



"EVENING GLORY," SUGGESTING AT ONCE THE SIMPLE, FLOWING LINES OF AN OLD CHINESE PAPER, IN CLEAR-TONED PASTELS AND SIMPLE OUTLINE DRAWING. DESIGN BY SCOTT WILSON FOR RICHARD E. THIBAUT



SIMPLE, NAÏVE MOTIFS INSPIRED BY OLD SPANISH POTTERY REITERATE TODAY'S REVIVAL OF PRIMITIVE DESIGN; CHARMING PAPER FOR KITCHEN OR DINETTE. BRIGHT BLUE AND RED MOTIFS ON A GRAY-WHITE GROUND. IT WAS DESIGNED BY ISOBEL GROCE FOR IMPERIAL



Fabrics on these pages:

(10) The familiar sweet pea enlarged many times its size giving it a dramatic note suitable both for traditional and modern interiors. In gray and white flowers, green foliage on black. Designed by Scott Wilson for Titus Blatter & Co.

(11) The effect of quilting is achieved by weaving the design of diamond, shell, and tufts into the fabric. By Ann Siler of Orinoka Mills. Soft, lovely green and other colors

(12) "Indian Fan" while definitely modern in feeling suggests its primitive Indian source. Dull blue ground, white stripes, and soft yellow and orange motifs. Quite masculine. Designed by James Korniloff for Marshall Field & Co.

(13) The scope and variety of today's fabric designs is suggested in this chessboard pattern, designed by Will Funston, for the gamerooom. From Waverly Fabrics. Brown and white checks with green and henna chessmen make an effective and smart color combination to build around

(14) A Neo Classic damask has a circular scalloped motif comprising variated size stars. By Ann Siler of Orinoka Mills

(15) A stylized interpretation of the favorite nautical motif by James Korniloff for Riverdale Mfg. Co. Blue ground, gray, white and yellow color notes used discreetly in motifs

Shown on page 20:

(1) A simple floral treatment designed to lie flat on the wall. Its gray background is a series of hair-line stripes in white which will add height to a room. Flowers in lemon yellows and brown. Design by Isabel Croce for Imperial

(2) At first glance this wallpaper has a decidedly Victorian air, but on second notice it will be seen that the motif is made up of the plant life of tropical waters. A charming, lace-like version in white on pastel grounds. Design by John Little for Ron-Kon-Ko-Ma Wallpaper Co.

(3) Chinese figurines drawn and printed in the modern manner, shadows eliminated, the whole design executed in several tones of one color. That shown is in Chinese reds and pink on ivory ground. Smart both in the Georgian and the modern room. Designed by John Little for Imperial

(4) An interesting example of a new handling of a floral design, is this wallpaper designed by John Little for Richard E. Thibaut. On the wall it suggests a water color by means of broad brush strokes. It shows too the new "flat" technique. It combines bright blue, black, and gray on white ground

(5) Bird designs are back in favor again in stylized versions characteristic of today's design trend, rather than in realistic, photographic drawing. In Chinese reds and gray—for the sunroom. By Scott Wilson for Richard E. Thibaut

(6) "Picnic," a charming arrangement of humble kitchen objects, which on the wall suggests a crayon drawing. A new version of a wall treatment for the kitchen or the adjoining dinette. It was designed by John Little for Imperial

Top of page 21:

(7) "Feathers and tassels," a modern version of an old favorite classical theme, designed for smart powder rooms. Greens on white. James Korniloff for Thomas Strahan Co.

(8) A delightfully simple paper for the Colonial or maple room designed by James Korniloff for Baker Smith & Page, Inc. The simple suggestion of the classic swag motif is entirely in today's manner, yet it retains its classic dignity and is very adaptable. One shown in powder blue and white

(9) Of course you recognize at once that this is a new interpretation of the old toile idea. In this, American themes are used instead, in a simple two-color execution, green on white. Design by Scott Wilson for Richard E. Thibaut

at the most five colors in one pattern. These have been as beautifully worked out as fine piano chords. You will find this use of fewer colors in one pattern easier to work with in planning room schemes. The dominant color sets the key; the minor notes are developed in upholstery fabrics and in your decorative accessories. They help to take all the mystery from the words "interior decoration."

With this great movement in decorative design has come a palette of clear jewel colors never before seen in any but the most exclusive fabrics. No sooner is a color tone introduced as a prestige note in higher priced fabrics than it appears in inexpensive papers and fabrics. The choice is almost unlimited; the possibility of working out individual color schemes as varied as there are tastes in America. Especially smart now are the clear gray tones, such as platinum or silver; emerald green, aquamarine, and turquoise, instead of the reseda green of a few years back; blues are in a high place of fashion, and may be had in tones ranging from clear delphinium and chalk blues to deep, clear marine tones; shell and dusty pinks have taken the place of peach; clear yellows of brown golds; lime, coral, raspberry, plum—endless, you see, in variety, but all clear in tone, even the dusty tones which are new.

The day has dawned when each room in the house sets its own purpose through its decoration. Fabrics and wallpaper are of utmost importance in this rôle. A boy's room now is definitely a boy's room, if the background, the walls, and the fabrics make it so. A playroom is known at once by these two keys to home decoration. The spirit of your living room, whether formal or informal, in period furnishings or an assembly of harmonious pieces, can be set by them. There are new printed designs in wallpapers and fabrics for every conceivable room and every changing mood as well.

It does not seem too far fetched to say that the 1930's may go down in the history of design as a decade in which America leapt ahead in creative design, and in this prints play an important rôle. It is also possible that in the near future, these prints will be more closely identified with their designers. You will proudly carry home a new wallpaper or fabric and tell your friends that it is a Ruth Reeves' design, or one of Isabel Croce's, or Scott Wilson, John Little, Funston, or Korniloff, to name a few who have already received distinction in this field.

So when you next go shopping for new draperies for your home, or search for wallpaper to do over a room, watch for these new design themes, note the new spirit, and secretly applaud the new movement in America which is bringing so much charm and distinction to our homes.

Biographies of Designers

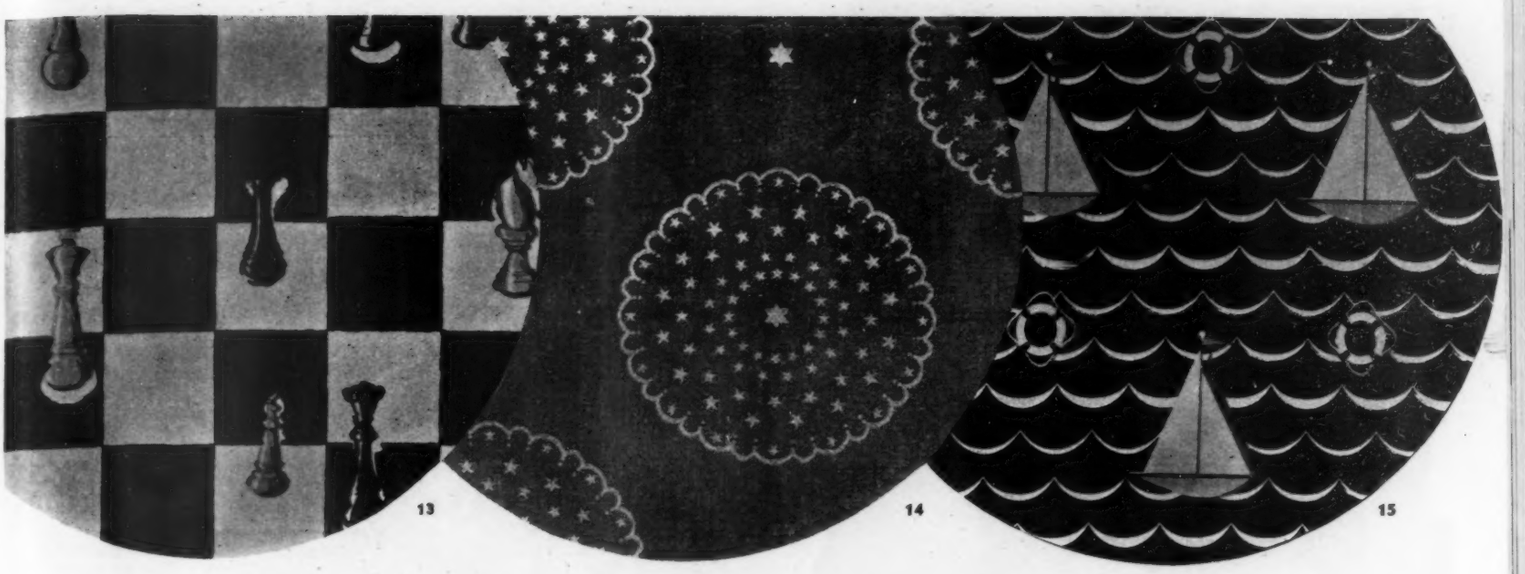
Isabel Croce is now considered a pioneer in the revival of wallpaper design to its present decorative status. She begins with the premise that people want spaciousness, airiness and stimulus in a room. In her designs the spaciousness is obtained because the design is planned architecturally to be part of a room; the airiness, because the design lies flat on the surface and does not dominate the room; the stimulus through color, of which Miss Croce's knowledge and particular sensitiveness are singular.

In explaining her technique, she says: "I like suggestion rather than realism; a line can represent an entire form if it is properly done."

Miss Croce is a first generation American, being a descendant from the de Casteneda family in Spain. She received her art training at the New York School of Fine & Applied Art, after which she entered the decorating field. Later she became a buyer of furniture for Lord & Taylor, an unusual post for a woman. She is also important as a designer of furniture and fabrics.

Will Funston who began his career as an engineer plays a unique rôle in the fabric design field. He doesn't draw a line himself. Instead he acts as the interpreter. With his ear to the ground he senses design movements. A clump of berries, a cotton plant, a conversation with friends, sugar cane growing in Southern fields, a branch of eucalyptus, a bit of Chinese porcelain—no matter what the theme, it is translated verbally by him to the draughtman's board. His designs are being used by many of the important fabric manufacturers.

Colonel James Korniloff is one of the newest comers in the design field. Although he actually has been active for only two years, over 300 of his designs have been put on the



printing machine, both on fabrics and wallpaper. His previous experience was the approach. Arriving in America in the '20s, after having been in service in the late Czar's army, he eventually found himself in Hollywood as an art director for Paramount Studios. Here he learned the difficulty in finding ready-made fabrics of distinction for his stage sets, and realized the opportunity for creative design in America.

Of his theory of design he declares: "Having always been interested in the arts and crafts, I sought to evolve an art expression at once modern and genuine, and yet openly reflected in its inspirational debt to past creations." Whether the design is of feathers, flowers, bows or the hundred and one things his avid eye seizes upon, his work is characterized by a freshness of tone and the new "flat technique." He received his art training in his native homeland, Russia.

John Little was born of a pioneer family in Alabama. He went to the Dixie school of agriculture and horticulture, his father being a breeder of livestock, but a trip to Niagara Falls changed his career. He enrolled in the Buffalo Academy of Fine Arts instead, eventually finding himself studying classic art and historic wallpapers as a hobby, but earning his living in textile studios. In 1928 he launched his own studio, now at the top of one of New York's skyscrapers, with a partner, John Wynborough, an architect. The work from this studio has made a definite impression on the decorative prints field.

When Mr. Little uses a traditional design, he gives it a new "face" which is distinctly creative. He is a pioneer in the flat color technique, which he calls "Muralesque." In it he uses two or three tones of one color for shading or depth, rather than grayed or etched tones. The result is distinctly modern. He seldom uses pencil and paper, instead he records his impressions directly on paper by means of paint and paint brush.

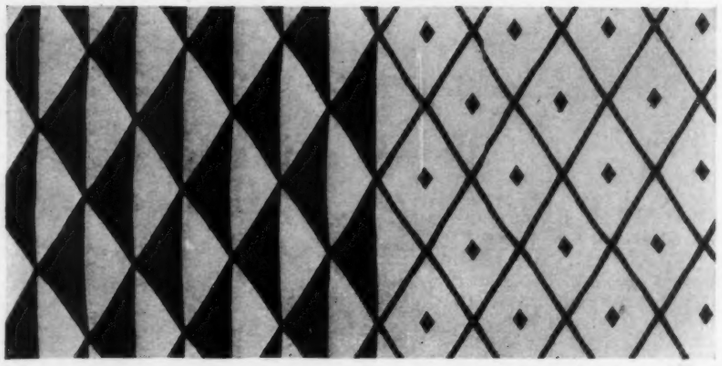
Mr. Little's folio of designs is an interesting maze of such impressions. He is inspired by everything he sees or hears. American sports scenes, kitchen cupboards, Wagner's Die Walkure, ballet dancers, avenues of flags—everything is transmitted by this gifted artist to paper or fabric with a freshness, a verve, that is distinctly his own.

Ruth Reeves' contribution to the fabric field has been singularly outstanding. Her work will undoubtedly be woven into American textile design history. Her latest distinction was to be sent to Guatamala by the Carnegie Institution as a research artist in primitive American design. She returned with a wealth of material, much of which went into her own interpretations on fabrics which were launched by several manufacturers in the spring of 1935. This burst of ancient primitive design on the American scene has left an indelible mark.

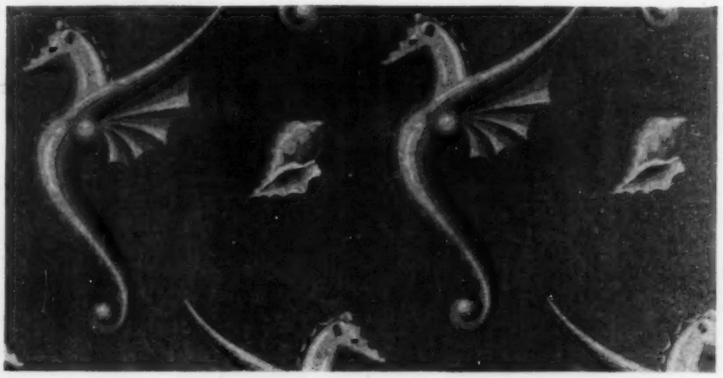
An earlier commission was for the Gardener Foundation, which resulted in a series of Hudson River landscapes, depicted in a modern toile manner on linen, cotton, terry cloth, velvet, and a dozen other fabrics. Eight of her designs are now housed in the permanent textile collection of the Victoria and Albert Museum of London—a significant tribute, indeed.

It has been only in the last year or so that Miss Reeves' work

[*Please turn to page 61*]



TODAY'S PRIMITIVE DESIGN, INSPIRED BY GUATAMALAN HAND WEAVES AND REINTERPRETED BY RUTH REEVES. ON ORGANDIE. FROM BARTMANN & BIXER, INC.



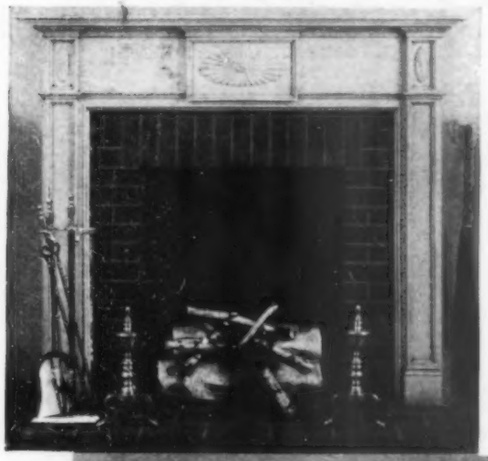
ABOVE, "SEA HORSE." A PRINT ON MOHAIR. DESIGNED BY JOHN LITTLE FOR L. C. CHASE CO. BELOW IT. BERRIES MAGNIFIED MANY TIMES ORIGINAL SIZE AND TREATED AS A STRIPE. DESIGNED BY JOHN LITTLE FOR WAVERLY FABRICS

Ensemble your own fireplace

MARY E. HUSSONG

OF GREAT INTEREST IS A STONE ARCHITRAVE INSPIRED BY TUDOR DAYS. THE IRON GRATE WITH FIRE DOGS ATTACHED IS IN KEEPING WITH THE PERIOD. HAND-FORGED TONGS AND POKER ARE LAID ACROSS THE STONE HEARTH IN THE ENGLISH MANNER. THE GOOD-LOOKING TUDOR PLASTER SHIELD WHICH HANGS ABOVE IS FROM JACOBSON AND CO. MANTEL AND ACCESSORIES FROM WILLIAM H. JACKSON CO.

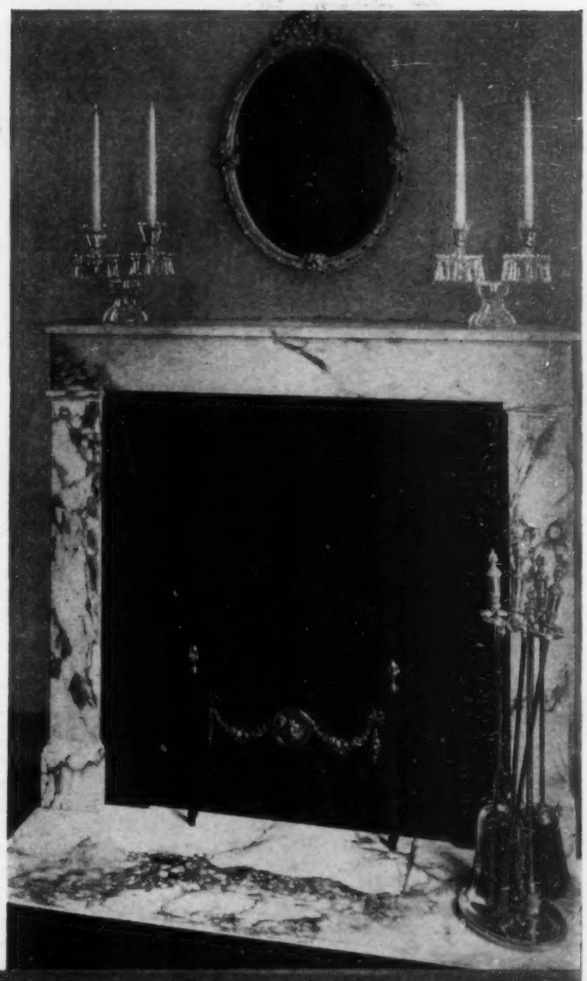
A HOMEY EARLY AMERICAN GROUPING FEATURES A MELLOW PINE MANTEL WITH A CLIPPER SHIP PLAQUE. COLONIAL POLISHED BRASS ANDIRONS ARE SUPPORTED BY A BRASS JAMB HOOK IN THE MANTEL. MANTEL AND FIREPLACE ACCESSORIES FROM WILLIAM H. JACKSON CO. MINIATURE TEA SET AND SILHOUETTES, WESTPORT ANTIQUE SHOP



Peyser & Patzig

LEFT TOP, A CHARMINGLY SIMPLE COLONIAL MANTELPIECE FROM HENRY MILES & SONS, WITH BRASS FITMENTS. THERE ARE ANY NUMBER OF INTERESTING WAYS OF TREATING THE OVER-MANTEL; A FINE OLD PORTRAIT, FLANKED BY OLD-FASHIONED PRISM DROP LAMPS; A SPORTING PRINT, ACCOMPANIED BY LITTLE PORCELAIN HUNTSMAN FIGURINES; AN OLD MAP, WITH ANTIQUE COMPASSES EITHER SIDE; A FINE COLONIAL CLOCK WITH GROUPS OF SMALL PRINTS TO SET IT OFF, OR A PAIR OF HURRICANE CANDLESTICKS. ADDED ELEGANCE AND DELICACY FOR THE LOUIS XVI MANTEL BELOW IT, ALSO A MILES MODEL, WOULD COME FROM A LOVELY BRONZE BUST, WITH ELABORATE GILT CANDLESTICKS OF THE PERIOD; OR A PRINT, WITH PORCELAIN LADIES TO GRACE IT

THE OVAL GILT MIRROR (OVINGTON'S) HANGS LIKE A LOCKET ABOVE THIS FRENCH MANTEL OF PAVONAZZO MARBLE FROM WILLIAM H. JACKSON CO. THE CRYSTAL CANDELABRAS (OVINGTON'S) WILL GLISTEN AND SPARKLE CHARMINGLY IN THE FIRELIGHT FROM THE COAL BURNING GRATE. FIRE TOOLS (WILLIAM H. JACKSON) ARE MADE OF STAINLESS STEEL WITH FRENCH GOLD HANDLES

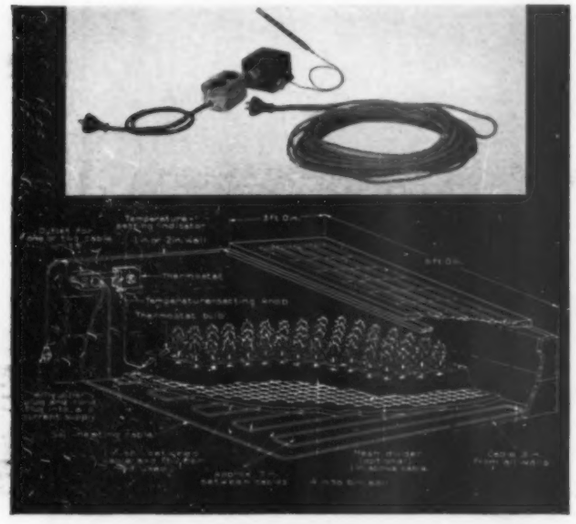


BELOW: A HANDSOME EFFECT IS ACHIEVED WHEN YOU USE A DIRECTOIRE BLACK WOOD MANTEL WITH HEARTH, FACINGS, AND COLUMNS OF LIGHT VEINED PAVONAZZO MARBLE. ANDIRONS AND FIRE SET OF REGAL GOLD AND BLACK. (WILLIAM H. JACKSON.) THE ROMANTIC CLOUDED CRYSTAL URNS IN THE LOVELY GRECIAN SHAPES ARE LIGHTED FROM WITHIN BY ELECTRIC BULBS; VERY EFFECTIVE. THEY COME FROM PITT PETRI

BELOW, RIGHT: EXQUISITE PROPORTIONS IN A FINELY REEDED ADAM MANTEL OF WHITE WOOD WITH BLACK MARBLE FACINGS. SHINING BRASS ANDIRONS, TOOLS, AND THREE-FOLD SCREEN. (WILLIAM H. JACKSON.) THE HUNTING SCENE WHICH HANGS ABOVE THE MANTELPIECE IN GAY REDS, GREENS, AND YELLOWS, COMES FROM OVINGTON'S. JUST RIGHT ARE THE CHARMING OLD BRASS CANDLESTICKS FROM THE PROSS ANTIQUE SHOP

Photographs
by
F. M. Demarest

NEW ROSE "SAN DIEGO" WHICH WON FIRST PRIZE AND AWARD OF $250 AT SAN DIEGO NATIONAL ROSE SHOW; EXHIBITED BY F. S. HIEATT. A STRONG GROWING HYBRID TEA, A DEEP ORANGE-YELLOW; COLOR CROSS OF SHOT SILK AND MRS. C. W. EDWARDS



THE GARDEN NOW GOES MODERN WHEN HOTBED HEATING IS ACCOMPLISHED BY ELECTRIC CABLE. HERE'S THE COMPLETE OUTFIT. PRODUCT OF THE GENERAL ELECTRIC COMPANY. ADEQUATE FOR A TWO-SASH FRAME, 6x6 FT. FOR ORDINARY CURRENT

FOR PRIVACY, THIS SOUTHERN CALIFORNIA GARDEN OF MRS. DON G. PARKER HAS A CLIPPED HEDGE OF CYPRESS, 7 FT. HIGH, SCREENING THE SERVICE AREA BEYOND. STANDARD ROSES BORDER THE RANDOM WALK WITH BIRD BATH A FOCAL POINT

fireside plans

Winter is by no means a dead season if you really love your garden and remember it has been beautifully said that "God gave us memory so that we might have our roses in December." There is an absence of brilliant color in the flower beds because the annual showy flowers of summer are gone and, to a large extent, the tops of the herbaceous perennials which survive above the ground cannot be said to "adorn" the border. But, winter gardening by the fireside is not without its thrills. It is the time to make a mental survey of the year that is gone and, now, while your successes and your failures (particularly the latter) are fresh in your mind, to make a memorandum of some plant to be moved into a better position. Although you do not care to go out and accomplish much outdoor work at this time, make a written note and keep it handy in your working calendar for attention in the early spring. Look through back numbers of the magazine and refresh your memory on whatever may have caught your attention in the season of its occurrence and make your plans for the coming spring. Refresh your memory by reading. Make notes about what you want to do and, even more particularly, what you do *not* want to do this coming year.

Now, there is a good deal of inspiration to be had from the plant dealers' catalogs. Oh, yes, we know the old story about the seedsmens' catalogs being outstanding works of fiction; but that is a stale joke of the past era. The modern catalog is a compendium of information and inspiration. A good deal of work goes into the seedsmens' and nurserymens' catalogs and it is worth your while to study them carefully—not just take them as haphazard announcements.

wind takes toll

Wind in winter is more devastating than wind in summer because the mass of foliage that the deciduous trees and shrubs carry in the summer time is actually a shield and windbreak. Planting a hedge around the garden or a border planting of shrubbery is good common sense practice and not just a matter of architectural design. Even the bare twigs in winter temper the strength of the winds and if there are spots in your garden where the wind whistles vigorously in winter, perhaps you might look there for the reason why some of the hardy plants that you have set out from time to time will not survive your conditions. Now is a good time to check up on that! You may not be able to plant a hedge now but you can put up some kind of shield—a screen of wood, or a frame with some kind of protecting material, that will temper the wind on the exposed side, and place your order now for early delivery of hedge plants. Some plants are particularly sensitive to wind. Ever notice a Hemlock in your garden that went into winter with plenty of leaves but when springtime came was almost denuded? Well, it was just wind whistling around the corner where you least expected it, deflected by an adjoining building. The fine leaves of a Hemlock in such a condition will be ripped off in short order; whereas, a companion plant standing in the open lawn will carry its foliage perfectly well and it isn't entirely a question of moisture in the soil. The injury is then largely mechanical. Such a plant may be protected from wind by a loose wrap or screen of cheesecloth which can be removed in the spring as soon as the weather has warmed up. Evergreens that have closely adpressed leaves, like the Juniper and Arborvitae, will not suffer in the same degree. Remember, the Hemlock is naturally a woodland, undergrowth plant. So is the Rhododendron, for that matter.

clean up

The remains of those perennial plants still standing in the border had best be cleaned up. Perhaps you have cleaned them all away for earlier neatness and perhaps you have left a lot of them and, so, there is a problem. The garden, being the artificial thing that it is, with plants brought from different parts of the world and different climes, different soils and situations, and all being grown together in one community, you cannot follow nature exactly and "just let them be" in nature's own manner. The clean-up is necessary, if only for the matter of getting rid of possible hiding places for insects and perhaps some diseases that were lurking in the garden last year. Of course, you did a partial fall clean-up! Now, complete the work. Where anything has been left undone, clear up and put in order.

water the evergreens

"What?" we hear, "Water evergreens in winter?" Yes, indeed, strange as it may seem, it is often very necessary. So many of our ornamental evergreens are brought from woodland conditions and put into human environments where much ingenuity is expended to drain away surface water; which deprives the evergreen roots of their natural supplies of moisture, to say nothing of the clean-up of the covering blanket of fallen leaves that is nature's own mulch. Winter damage to evergreens is brought about in two ways; first, by drought and; secondly, by wind. It takes moisture from the evergreen's leaves at a greater rate than the roots can absorb it from the ground.

blind chrysanthemums

Blindness is when the plants do not flower and it has been a growing experience with a lot of people so that the hardy Chrysanthemum isn't what it used to be. Now this lack of flower is not due to over-feeding or anything of that sort; but simply because the tarnished plant bug bites the plant in its youth. Equally susceptible are Dahlias, Zinnias, Calendulas, Marigolds. Over-feeding, crowding, and using hardy plants are exonerated in the recent experiments at the Cornell Station. The tarnished plant bug winters among weeds and other rubbish about the garden. So, clean up and clear up!

mulch new plantings

Any plant put into the ground during the last season (early or late makes no difference) needs sheltered protection for its first winter. Also, the wind-rocking of a fairly sized, newly planted tree, will tear any of the tender rootlets that have been trying to set up new contacts in their new home. Tie a stake alongside any small, young tree to keep it steady. Above all—don't forget that mulch! That is, cover the ground that was disturbed in planting with hay, straw, coal ashes, if you like; some old boards, burlap —anything that will act as a winter blanket.

a help from frost

Winter is not entirely unkind. The cold spell may be very beneficial in helping to control possible insect troubles. Grub infested ground, worked up with a fork, and left loose so that frost can penetrate, will often be beneficial so far as the latent insect population is concerned. The winter frost disintegrates the loosened soil, too, making spring work better and easier.

snow load breakage

Beautiful, beautiful snow! But it may also wreak real damage. Go outdoors soon after a heavy snowstorm and look over your evergreens. Are they bent, loaded down, under an appalling weight of snow? Sometimes, the native redcedar will bend over so as to almost touch the ground. It is very pliable and usually recovers but you can help nature a lot by carefully removing the snow from the branches. Do this before a quick thaw which is likely to be followed by a sudden freeze, for then, you have an ice-weight to contend with and that is something different. You cannot knock off ice like you can the snow. Some trees are not so pliable and wide stretching, unbalanced branches simply snap under the load.

breakage and deadwood

All broken branches are possible sources of future decay. Therefore, as soon as possible, remove any broken branches, though it be mid-winter. Also, during the winter time, remove any dead branches or twigs from trees and shrubs. These dead branches are of no possible use to the tree and may be a source of subsequent injury. Clear up and clean up while yet there is leisure time.

—and plant some bulbs

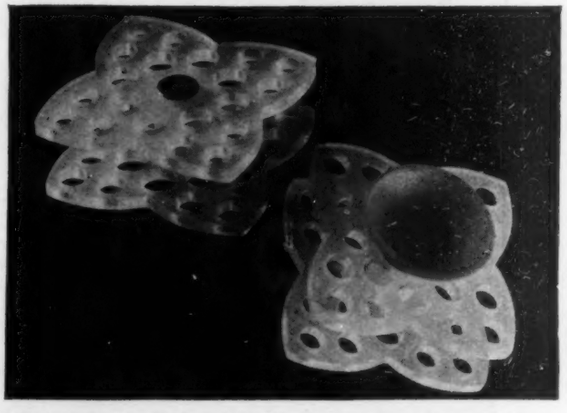
Don't garden by the clock, but by reason. Yes, indeed, strange it may seem after you have been told that bulb planting *must* be done in October and November to hear the suggestion to plant in midwinter. But many bulbs—Tulips and Daffodils even!—may in an emergency be planted even in late winter when the ground is frozen, by the simple expedient of building a bonfire on the selected spot and planting in the thawed-out ground. Not as good as earlier planting, to be sure, but better than not planting at all. Or make a hole with a crowbar, but put a little pad of sand under the bulb to facilitate drainage and thus keep it dry.

life in seeds

Really, there is no economy in saving a lot of seeds for next year. Better by far know that your season's supply of seeds is fresh. If you have got anything left over from last year, throw it away. Some of it may be all right but it isn't worth the risk. "How" seed is kept over is important. Eggplant and tomato you can handle almost any way and they will live on for three years without any appreciable loss of vigor but cabbages, cauliflower, lettuce, onion, and pepper require special handling in storage in an ice-box if they are to be kept alive. Let the seedsmen do all that and have his worries. It is better for you to buy fresh seed every year. Seeds cost very little, anyhow. It is even more important to get fresh flower seed and be more certain of results.

THIS WISHING WELL IN ONE CORNER OF MR. HALL'S GARDEN IN LITTLE ROCK, ARKANSAS, IS A HAPPY SOLUTION OF AN ALL TOO COMMON PROBLEM. A CAMOUFLAGE—AND A DECORATIVE ONE, TOO—FOR THE EVER USEFUL BUT NEVER BEAUTIFUL INCINERATOR

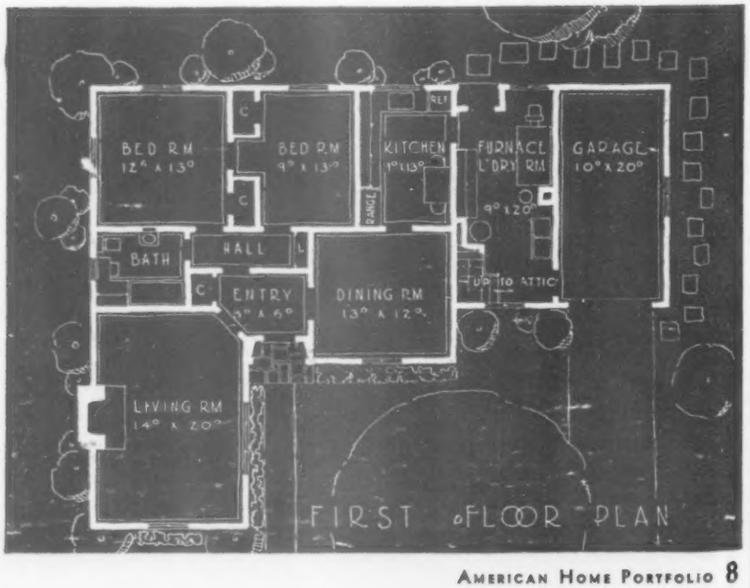
A DOUBLE FLOWERED SNOW TRILLIUM GROWS IN THE GARDEN OF MR. J. L. SMITH, ERIN, N. Y. IT WAS FOUND GROWING WILD ABOUT ELEVEN YEARS AGO WITH EIGHTEEN "PETALS". TRILLIUMS LIKE A FAIRLY MOIST, WOODLAND SOIL AND SOME SHADE



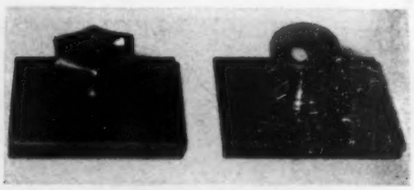
THE FLOWER ANCHOR IS AN UNOBTRUSIVE AND INDEED RATHER ORNAMENTAL GADGET FOR HELPING FLOWER ARRANGEMENT. THE RUBBER SUCTION CUP WILL HOLD IT FIRMLY TO THE BOWL AND THE FLOWER HOLDING PLATES ARE OPALESCENT PEARL

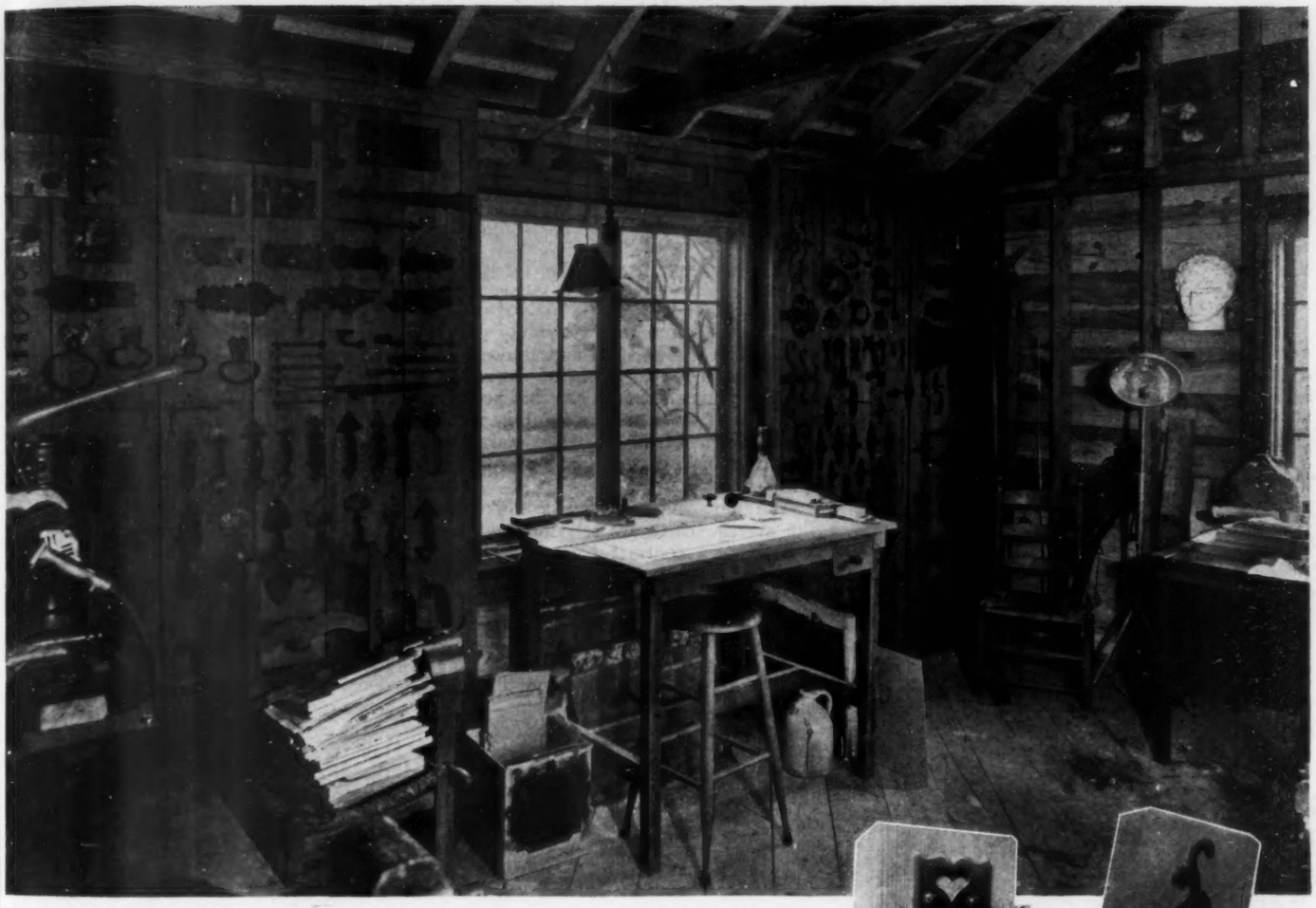
A snug northwestern home in Seattle, Wash.

STANDING HIGH ON A WOODED SLOPE, OVERLOOKING THE BLUE WATERS OF PUGET SOUND, IS A LITTLE HOUSE WHOSE WHITE WALLS REPEAT THE SNOWY CAPS OF THOSE SEVERAL MOUNTAIN PEAKS WHICH ARE WITHIN VIEW, WHOSE GREEN-BLUE DOORS AND SHUTTERS ECHO THE COLOR OF THE BROAD SOUND SPREAD OUT BELOW IT. IT IS THE HOME OF MR. AND MRS. P. K. NICHOLS, SEATTLE, WASH. DETAILS, SEE PAGE 53



Hardware for a hobby





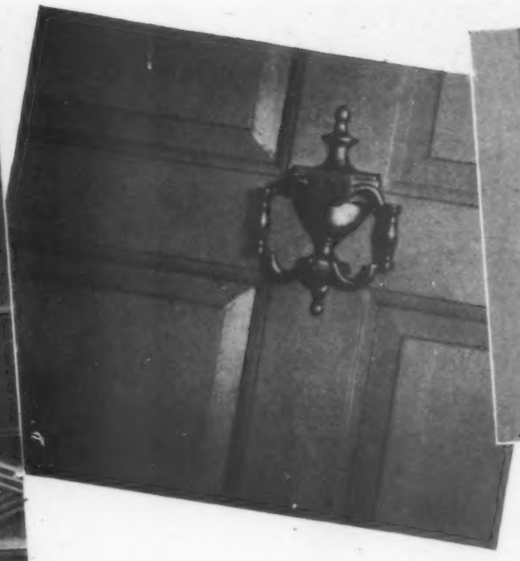
THE STUDY IN A WING OF THEIR CONNECTICUT HOUSE IS A REAL WORK SHOP, FOR THE PURSUIT OF THEIR HOBBY—HARDWARE—BY MR. AND MRS. CHARLES ARCULARIUS

DOROTHY SHAW AND CHARLES ARCULARIUS

HINGES and locks are mysterious and uninteresting to the average person until a frenzied moment in housebuilding when a hardware schedule is thrust before his eyes and he is asked to decide whether the interminable list of numbers and sizes represents what he desires in his house. Immediately they become all too interesting, but, as that critical time is generally reached toward the end of the long list of selections to be made, the owner, somewhat fatigued, frequently chooses without sufficient consideration; and, oppressed by "extras," economizes too heavily. The result, too often, gives poor material and bad design. It is important that a door should lock easily not only this year but five years from now, and also that the appearance of the hardware should give an interesting detail and not an ugly note to the exterior or interior of the house. A general advance knowledge of the subject of hardware, of the functions of some of its items, and of its cost will help one to purchase this material intelligently.

How much should the hardware for a house cost? Roughly speaking it is safe to figure one and one half per cent of the total cost of the house as a minimum. This, of course, varies with the details of the house and with how much special or hand wrought material the owner wishes to have. For instance, the type of window decided upon will have a great deal to do with the total hardware bill. Steel casements supply their own hardware, double hung require very little, and wooden casements and sash doors are the most expensive to equip. Special conditions, such as sliding doors, likewise increase the bill. As an example of price it would be difficult to equip most $8,000 houses with satis-

TOP: MODERN KNOBS. BELOW: ENGLISH LATCH, FRENCH LEVER HANDLE, OLD FRENCH KNOB



ACROSS TOP: A DOORWAY WITH FRENCH REPRODUCTIONS, AN EARLY AMERICAN KNOCKER, AND AN OLD AMERICAN BOX LOCK

LEFT, OLD FRENCH BOLT; BELOW, FRENCH LEVER HANDLES, AND AMERICAN DOORWAY

factory hardware under $125. A small house has smaller closets and rooms but almost as many of them as a larger house, therefore almost as many doors, which demonstrates that a minimum hardware bill does not decrease in quite the same ratio as house size. It cannot be emphasized too strongly that it is false economy to pare one's hardware budget too heavily. Locks or bolts which do not lock or with which one must struggle in a hurried moment are an irritation as well as failures in their purpose of giving protection. Knobs on which plating has begun to wear subtly give a room a down-at-the-heel appearance even when one is not conscious of the reason. At this point one might say that poor installation is often the cause of improper functioning. Frequently the carpenter should receive blame meted out to the hardware man.

The "finishing hardware" contained in the average hardware schedule and furnished on a contract basis includes all items for doors and windows on both the interior and exterior.

To hang a door so that it will not sag and equip it so that it will open only when and to those desired, may be done by a variety of combinations of different hardware items.

The first requirement is hinges. Exterior doors should have three butts to avoid warping, because of exposure to the weather. These should be solid brass or cadmium plated or galvanized with brass pins, particularly if the doors open out. Interior doors, unless they are of unusual height or width, need only two hinges. If the atmosphere of an old house is desirable one may select old-fashioned hinges such as straps or HL's.

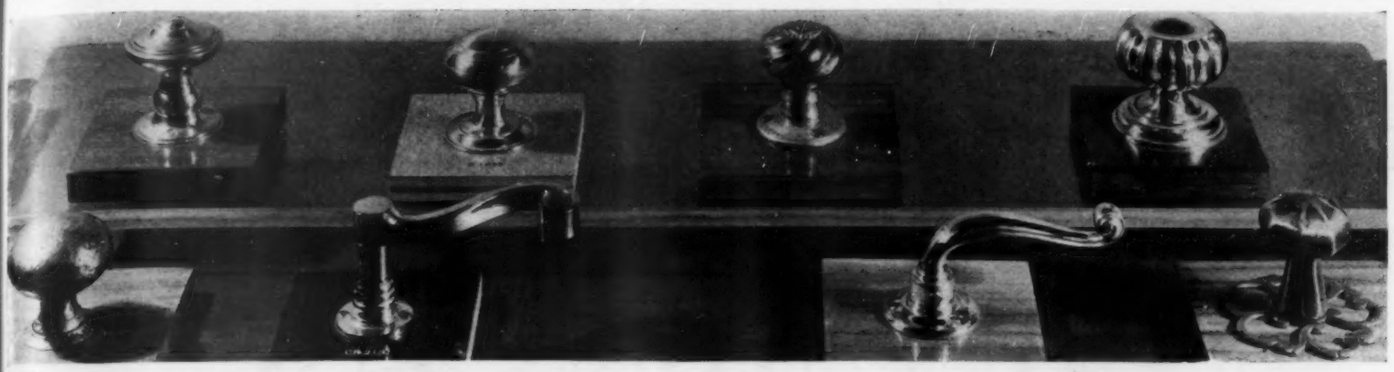
Cylinder locks, such as are manufactured by Corbin, Reading, Yale & Towne, Russel & Erwin, Sargeant, and others, give thorough protection. For the best permanent operation do not select the very cheapest. It makes for great convenience to have the key to the front door act as master key to all outer doors which also have their individual keys, or all outer doors can be keyed alike. This arrangement can be made at no extra cost.

Bit-key locks should be of the three-tumbler, not the one-tumbler, variety. In the first place, the former is a stronger construction and in the second place keys for the one-tumbler locks can be bought by anyone at the five and ten cent stores. Bit-key locks also can be master keyed by the manufacturer at a slight extra cost. The purchaser should select locks of this variety which have a solid cast front, not plated steel, and which have bolts of brass or bronze.

For interior use mortise latches are frequently desirable. They will not lock a door, but often it is merely necessary for a door to snap closed and an unused key projecting from the face of the door is unsightly and frequently is lost.

For closets, locks or mortise latches should be used according to the necessity of locking them. To provide exit for one who might be unexpectedly imprisoned it is customary to have a thumb knob on the interior end of the spindle.

On bathroom doors it is advisable to provide a means of releasing small children or invalids from the outside. This door should be equipped with a thumb turn inside and an escutcheon on the outside through which an emergency key may be used. This



FINE KNOB AND LEVER HANDLE DESIGNS AVAILABLE IN REGULAR HARDWARE LINES. PHOTOGRAPHS COURTESY OF READING, CORBIN, YALE & TOWNE, AND THE AUTHOR

is also a good set for bedroom doors as well.

There is in infinite variety of stock knobs from which to select according to period design and one's pocketbook. A knob should permit one to grasp it firmly. The importance of this becomes apparent when one tries to open a door with a very thin wafer-like knob. A few of these are made and they are most attractive but aggravating in use. For trimness, select, if possible, knobs which have concealed screws in the "rose" which lies against the door and encircles the shank of the knob. Pressed glass door knobs are very inexpensive and satisfactory except for the danger of breakage. However, they do not lend a door the character that metal ones do.

Thumb latches, simulating old ones, on which one grasps the handle and thumb press at the same time may be bought in an infinite variety of sizes and shapes. Choose one of appropriate design which is easy to operate and be sure that the castings are not heavy and clumsy. Wrought iron is preferable.

Plate latches similar to old ones with a flat plate against the door and with the simple mechanical means of operation exposed to the eye are interesting. They are controlled usually by a knob or ring handle. Judge them by their design and convenience of handling.

Box locks of brass or black finished iron, which are more sophisticated than thumb or plate latches, also give the atmosphere of an earlier period. They are installed on the cross rail of a door which must be of a suitable height for easy operation.

A double acting door which one usually finds between kitchen and dining room may be controlled by different devices. The most usual and inexpensive is the floor spring hinge with an invisible top pivot. This should be ball bearing and have an align-

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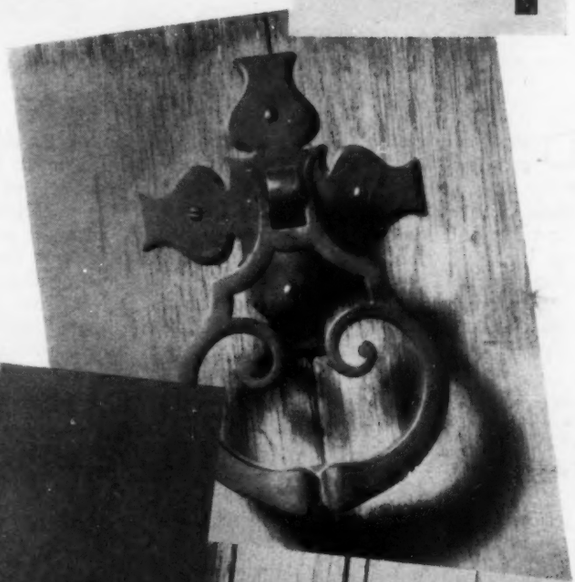
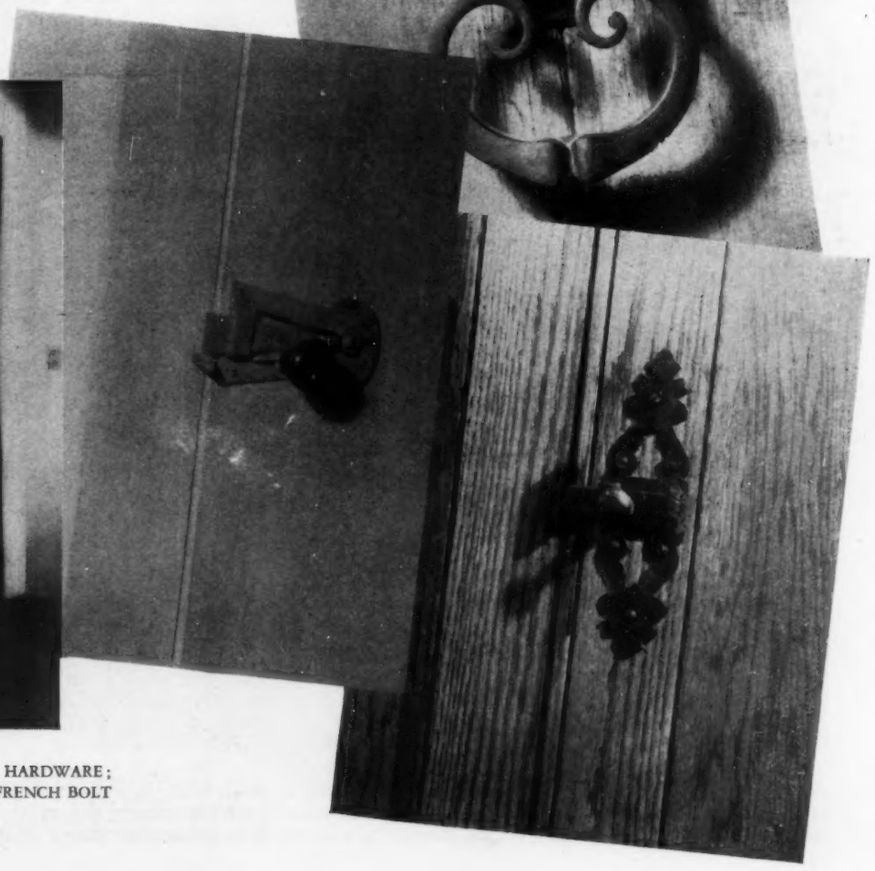


"H" AND "HL" HINGES, A LATCH, SHUTTER HOLD BACK, AND A BLIND HINGE, SUCH AS WERE MADE BY COLONIAL BLACKSMITHS. STANLEY HARDWARE. AT RIGHT, ONE STYLE OF OLD ENGLISH RING HANDLE



ABOVE: A DOORWAY SHOWING THE EFFECTIVENESS OF FRENCH HARDWARE; NEXT IT, AN EARLY AMERICAN PLATE LATCH, AND LAST, AN OLD FRENCH BOLT

DUNCAN PHYFE: Fashionable New York Cabinetmaker

Fifth in a series on American antiques by Millicent Stow

DURING the last decade of the eighteenth century New York was enjoying prosperity and developing her first millionaires. John Jacob Astor had become rich in the fur trade and his daughter, Mrs. Langdon, was buying furniture from the fashionable cabinetmaker, Duncan Phyfe.

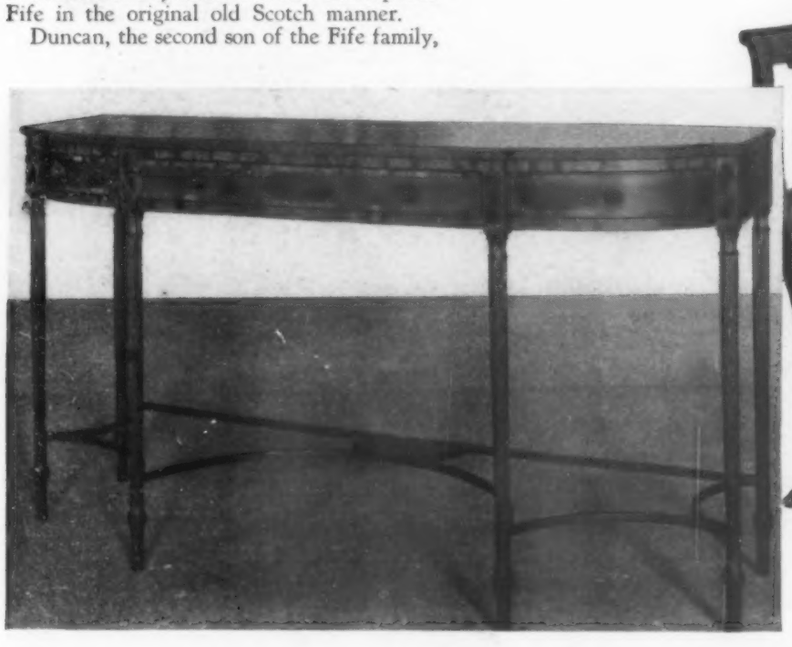
What manner of man was this craftsman who was being patronized by the kin of the rich Mr. Astor and her friends? He was not a native American but a Scotsman who had come first to Albany, New York, with his parents and several brothers and sisters in 1784. The family name had then been spelled Fife in the original old Scotch manner.

Duncan, the second son of the Fife family, was but sixteen when he came to America. He must have been apprenticed to some cabinet- or coach-maker in Albany because he was obviously too young to have learned his trade in Scotland.

Some time during the next ten years the young Duncan Fife went to New York City. We learn from the city directory of 1794 that, "Phyfe, Duncan" was a cabinetmaker at 3 Broad Street. He had acquired a business and a new way to spell his name in ten years. With his new shop and name this ambitious youth was well on his way to fame.

In 1807 Phyfe moved to 34 and 35 Partition Street near Broadway, the most fashionable district for fine shops in New York. Later he bought number 33, thus having three buildings in a row for his shop, showrooms, and warehouse. In 1817 Partition was renamed Fulton Street in honor of Robert Fulton, the inventor of the steamboat, who had recently died. Phyfe's address then became 168-172 Fulton Street. Here in his fine Georgian buildings, with the huge spread American eagle, Duncan Phyfe supplied those who could afford fine furniture until his retirement in 1846.

Duncan Phyfe's rise to fame was rapid. In a few years he had become New York's leading designer and maker of furniture. His name was known in the South, Philadelphia, in fact everywhere that good cabinetmaking was appreciated and needed. Sometimes he received orders to furnish a whole house and many of the young couples married during the early nineteenth century went to Phyfe for



WINDOW SEAT WITH LYRE ENDS AND PAW FEET WITH CARVING

DUNCAN PHYFE CONSOLE TABLE, FOLLOWING EXACTLY THE LINES OF ENGLISH REGENCY STYLE OF ABOUT 1820. TOP: TABLE AND CHAIRS CHARACTERISTIC OF THE SIMPLER WORK OF PHYFE. ALL PIECES IN FORD'S EDISON INSTITUTE MUSEUM IN DEARBORN, MICHIGAN

furniture selection for their new home.

His furniture was expensive for that day. A bill in existence shows that Phyfe charged twenty-two dollars for a mahogany chair, one hundred and thirty dollars for a pair of card tables, one hundred and twenty-two dollars for a sofa. The most expensive piece listed in the bill was a "Piere" table at two hundred and sixty-five dollars. This must have been a very fine piece. These prices may not seem large now but the scale of living was simpler than it is today even among the rich. Wages and rents were lower so Phyfe had no reason to get fabulous prices for his work.

Phyfe's work may be divided into three periods. The period between 1795 and 1820 was by far the best. During these years he was influenced by the work of Sheraton and Hepplewhite with subtle touches of French designs. Although most of his furniture shows outside influence, Phyfe's work was decidedly his own and no cabinetmaker of his time was able to surpass him for fine pieces. The early work employed the delicate carving of the acanthus leaves, wheat ear, and swags. He also used the lyre with strings of brass and whalebone for tables, chairs, and sofas. This motif was one that Phyfe developed to a high degree. He also used brass for trimming in dainty feet and mounts. Some of the best chairs of the early period had small paw-feet so finely carved that even the separate hairs showed plainly. His early years were his best and probably his happiest because he was doing what he wanted to do and that was fine work for an appreciative public.

About 1830 America developed a style of its own. This style we know today as the American Empire. It was at this time the Greek Revival architecture became popular with heavy columns and pediments. These houses required heavier furniture and gradually the cabinetmakers of the period evolved a style that was suitable for the houses. For a few years it was restrained in design and ornament but gradually it became heavy and overembellished. During these years Phyfe was making beautiful furniture, a little heavier perhaps than he would have liked to make, but still in good taste. He reluctantly followed the changing trends but the taste of the people was declining in spite of him.

Some time after 1830 a period of decadence set in all over the country. Furniture became massive, with excessive carving and showy brasses which were used with fantastic veneers for the grand effect. Phyfe's later work shows a tendency to the showy designs but never did his work deteriorate as did the work of the other furniture men of that time. He called most of his later work "butcher furniture."

Phyfe employed as many as a hundred workmen at one time. He imported his mahogany from Cuba and Santo Domingo and it is said that he paid as much as a thousand dollars for one log. He supervised the cutting of his veneers and used Peter Cooper's best glue. It must have been exceptional glue because Phyfe's veneers have stood the years with little need of repair. Phyfe depended on his fine mahogany for his effect, seldom using contrasting woods except in small panels. He made mostly chairs, tables, sofas, and small pieces and seldom made the larger pieces except sideboards. At least these pieces are more rare, proving that he made fewer of them. In the later years, when Phyfe was fighting against the changing styles, he used his veneerings

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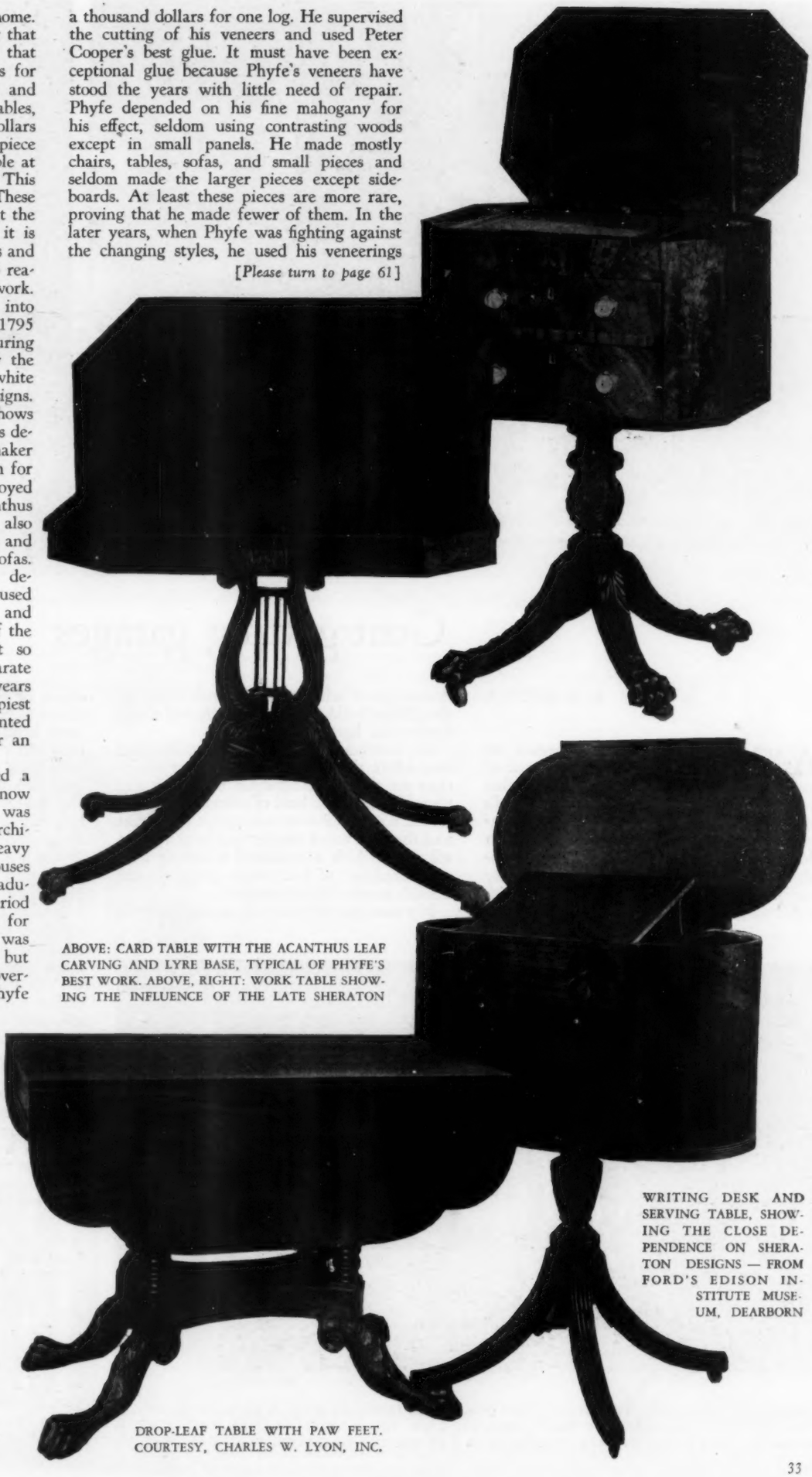
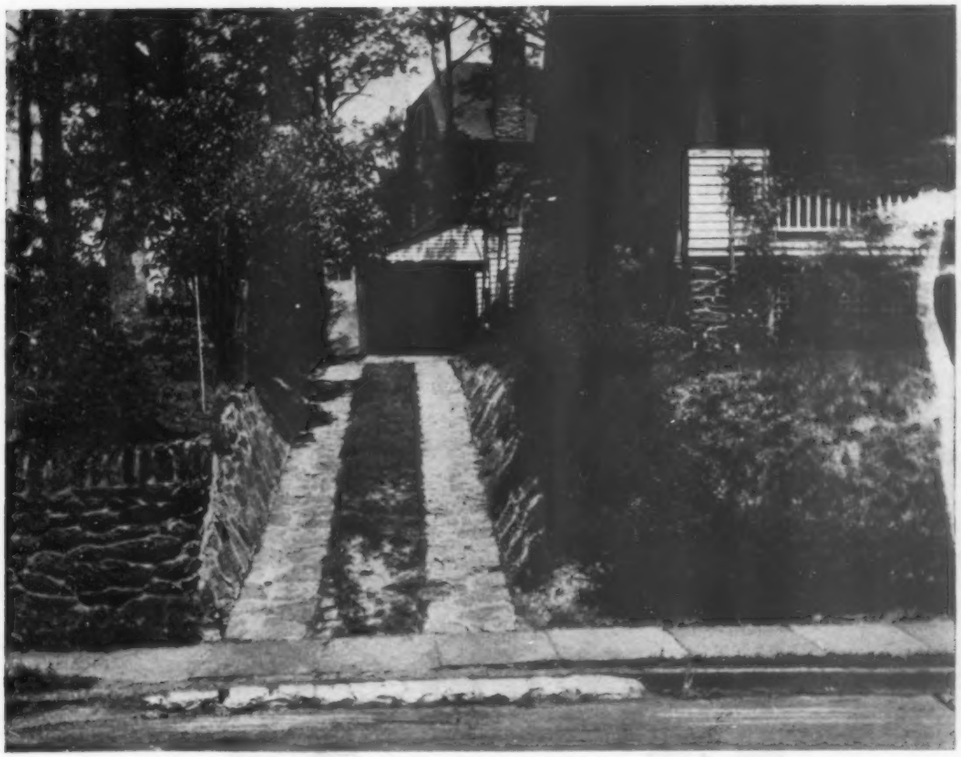


ABOVE: CARD TABLE WITH THE ACANTHUS LEAF CARVING AND LYRE BASE, TYPICAL OF PHYFE'S BEST WORK. ABOVE, RIGHT: WORK TABLE SHOWING THE INFLUENCE OF THE LATE SHERATON

WRITING DESK AND SERVING TABLE, SHOWING THE CLOSE DEPENDENCE ON SHERATON DESIGNS — FROM FORD'S EDISON INSTITUTE MUSEUM, DEARBORN

DROP-LEAF TABLE WITH PAW FEET. COURTESY, CHARLES W. LYON, INC.



Goat-getting garages

E. T. KEYSER

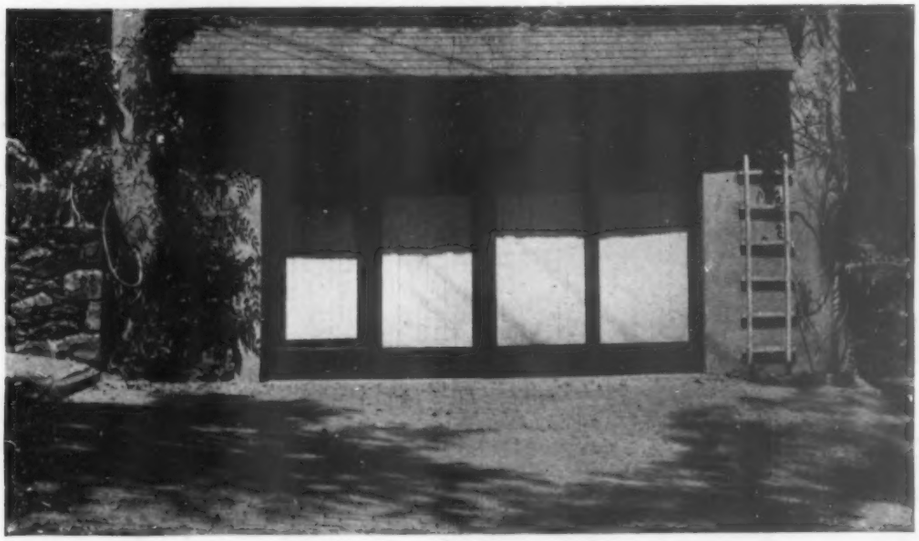
AT THE termination of my first years of car ownership, as the carefree occupant of space in a well-managed public garage, what I did not know about the requisites of one's own car stable would have filled a set of encyclopedias. What I discovered as a suburban dweller, with a gasoline consuming attachment which demanded proper housing, may interest and profit the apartment dweller with a yearning for country life, plus a lack of knowledge of what may be handed him by thoughtless builders and optimistic real estate dealers. So, here goes.

My first adventure was with a corrugated iron affair that was several degrees colder than an electric refrigerator in winter and resembled the stoke hold of a liner in summer. Its flat concrete floor was innocent of a drain and the only water supply was from a house sill cock, which necessitated wrestling with a hundred feet of hose, when giving the car a much needed facial treatment.

My next quarters were in an architectural dream of stone and stucco, one and a half stories high, with seventeen windows, a large work bench across the entire rear, and behind and above the bench, a series of shelves with glass doors, which kept all accessories dust free. The supply pipe to the large sink was fitted with an extra tap, to which the hose might be permanently attached and the double doors swung inward, obviating the joyless manipulation of a snow shovel, which had added to my cold weather woes in the previously occupied tin car castle.

It was an architectural dream in warm weather, but a nightmare when Jack Frost made his arrival, because the great length, made necessary by the in-swinging doors and the extreme height to the timbered roof, together with the heat radiating area of the aforementioned seventeen windows rendered it impossible for the over-sized radiator to heat both the edifice and the house simultaneously. The house being given the preference, the water was shut off and the car given an extra shot of alcohol.

Next on the list, was an attached garage, beneath a sunporch. It was much smaller than the previous palatial quarters and had but one window. But it was warm in winter and cool in summer. Its one structural drawback, discovered upon first attempting to wash the car, was that the drain led to an individual cesspool, of lamentably limited capacity, with the result that it was no trick at all to transform the garage into a wading pool. The driveway led at right angles to a community lane. A protruding porch and a beautiful tree, flanking opposite sides of the driveway, rendered a little navigating necessary, if a neighbor's lawn was to remain intact. Giving the car its bath in the driveway and a little careful manipulation of the steering wheel met these difficulties more than



THE TWO WIDE CONCRETE PILLARS ON EITHER SIDE OF THE ENTRANCE MAKE IT IMPRACTICAL TO USE THIS GARAGE TO FULL CAPACITY—THREE CARS. TOP LEFT: THE SLOPE OF THE SIDE WALLS OF THIS DRIVEWAY HAVE BEEN CAREFULLY CONSIDERED AS A PROTECTION TO FENDERS PASSING IN AND OUT

THE ABRUPT CURVES OF THESE ENTRANCES RENDER CAUTION NECESSARY WHEN BACKING OUT. PROPERTY FRONTAGE PERMITTED A MORE EASILY ACCESSIBLE GARAGE APPROACH

half way, as long as the family chariot was an affair with a wheelbase of moderate length. But, when a larger car was acquired, getting in and out, without denting a fender or being obliged to apologize for wheel ruts, became too wearing on the nerves and a neighbor's garage was rented.

By this time, I fancied that I was well posted on all the varieties of innate cussedness that any garage could possibly claim. The latest housing possessed light, heat, and an entirely unobstructed entrance. That the drain was direct to a sewer, I proved before leasing, by the practical test of endeavoring unsuccessfully to flood the premises. What I did not discover until later was that the only access to the furnace room was through the garage and that, to insure that ash cans should not be dented by coming in contact with my fenders, it was advisable to park against the far wall. This safety-first procedure had its drawbacks as any work on the wall side of the car necessitated first running out on the driveway and returning to the center of floor, an inconvenient proceeding to say the least in wet or cold weather.

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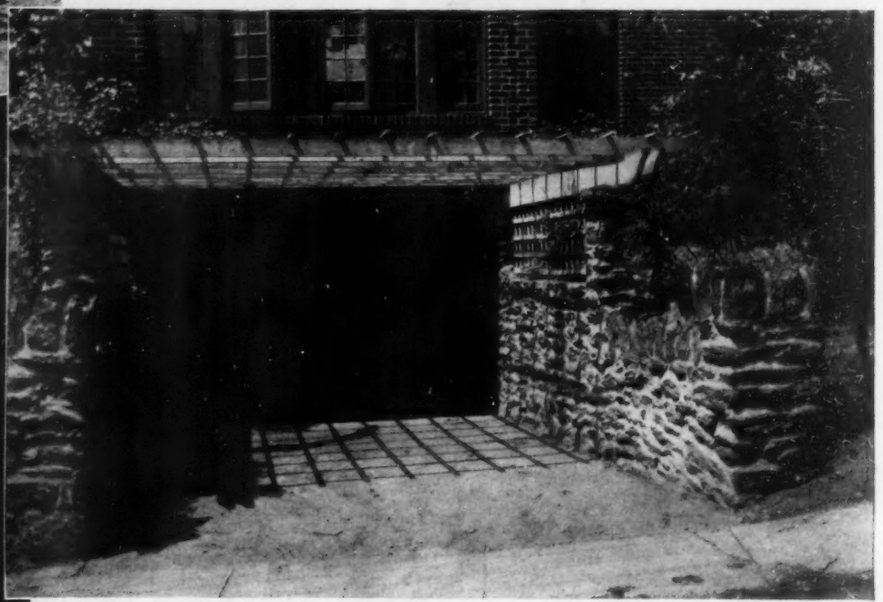
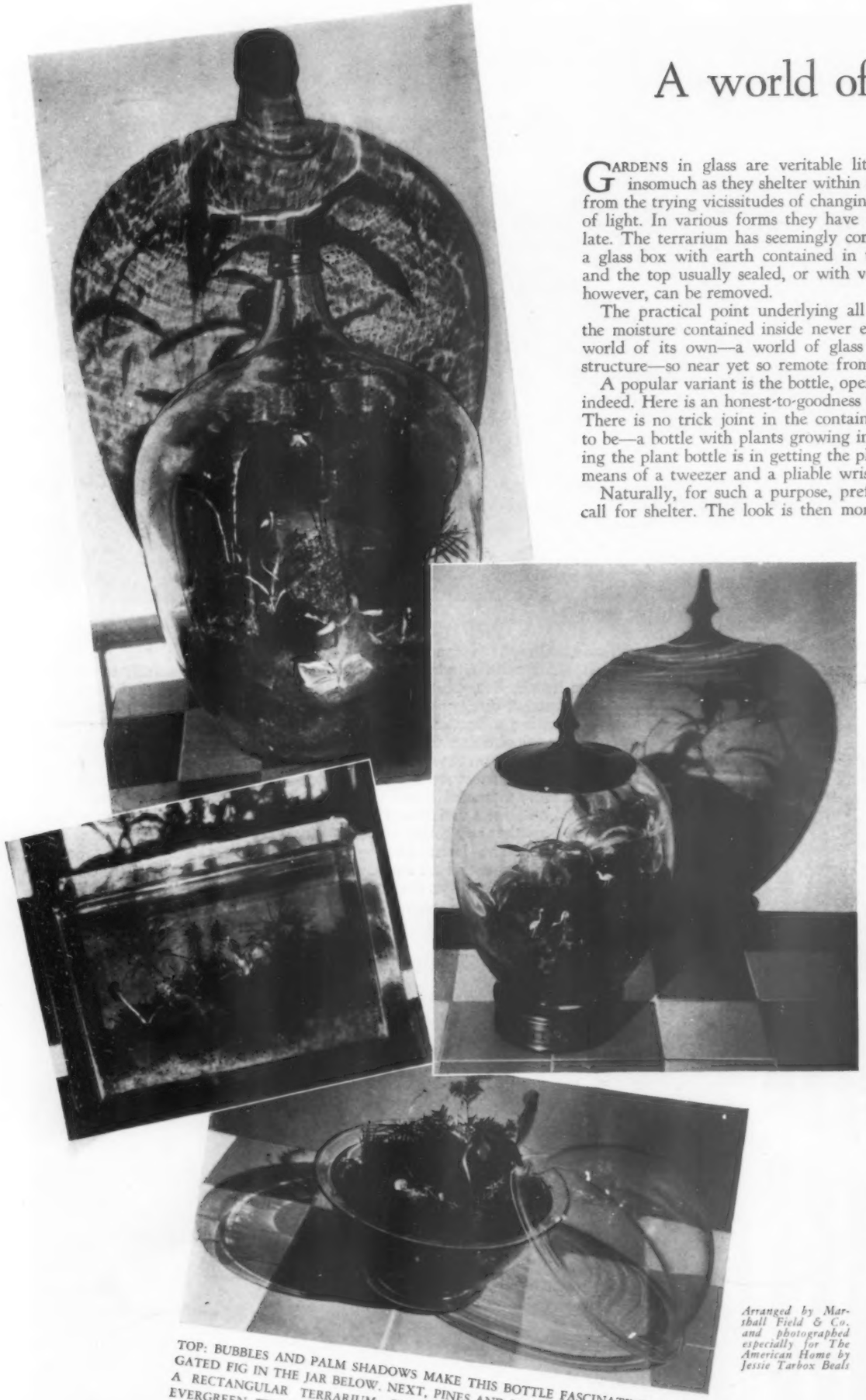


RUNWAY TO ATTACHED GARAGE WITH PERGOLA—SHADED PARKING SPACE. LEFT: DRIVER'S DELIGHT—GARAGE WITH ENTRANCE AND EXIT. DOUBLE DOOR UNOBSTRUCTED BY POST

A world of their own



TOP: BUBBLES AND PALM SHADOWS MAKE THIS BOTTLE FASCINATING. VARIEGATED FIG IN THE JAR BELOW. NEXT, PINES AND LYCOPODIUM LUCIDULUM IN A RECTANGULAR TERRARIUM. BOTTOM: PITCHER PLANT WITH SEEDLING EVERGREEN TREES, CREEPING SNOWBERRY, CRANBERRY, AND TWINFLOWER

Arranged by Marshall Field & Co. and photographed especially for The American Home by Jessie Tarbox Beals

GARDENS in glass are veritable little greenhouses in a certain sense insomuch as they shelter within actual living plants that are shielded from the trying vicissitudes of changing air conditions, yet with abundance of light. In various forms they have achieved considerable popularity of late. The terrarium has seemingly come to stay. That after all, is merely a glass box with earth contained in the bottom in which plants are set and the top usually sealed, or with very little ventilation. The top glass, however, can be removed.

The practical point underlying all these various constructions is that the moisture contained inside never escapes but circulates within a little world of its own—a world of glass circumscribed by the walls of the structure—so near yet so remote from its surroundings.

A popular variant is the bottle, open at the top, and it looks mysterious indeed. Here is an honest-to-goodness bottle with plants flourishing inside. There is no trick joint in the container, it is frankly just what it seems to be—a bottle with plants growing in it. The trick, such as it is, in making the plant bottle is in getting the plants inside. It is done, of course, by means of a tweezer and a pliable wrist.

Naturally, for such a purpose, preference will be given to plants that call for shelter. The look is then more exotic—more intriguing. Shallow soil is first put in—sand and leaf mold mixed with garden soil or gravel with fern earth obtained from the florist.

You can get any kind of tweezer or tongs from the automobile supply house, or you can contrive your own from stiff wire bent for your own particular emergency of planting. A slide of wire can be fixed around long rigid wires so that the tips may be widened or narrowed. A spoon may be wired to a long stick in order to make depressions for plant roots. Forks, similarly wired, or the long Chinese "back scratchers" may be adapted. Some department stores which feature miniature conservatories will have these things on hand in sets; some florists and seedsmen, likewise carry them.

Bottle necks are open but the glass is thick and sometimes rather dusky. Bottle curves, too, help to defeat gardening, since they may encourage overheating.

It is best to put the plants in place when quite small and then let the glass vessel cool for two or three weeks—better, months—before it is brought into close quarters. Too many persons want their gardens perfect when they first obtain them, so in a few weeks a hodge-podge results unless much trimming and thinning is done. Beloved but not cultured when left alone.

Selaginella uncinata, the bluish trailing species, is in accord with the Ficus as to temperature, moisture, air-circulation and light. They all become crotchety in dark corners, when the glass is unpolished within as well as without, when the sun shrivels or the furnace sends the thermometer above healthfulness for people who own the bottle-case. Net-veined Fittonia (Mosaic-plant),

[*Please turn to page 63*]

MILDRED NORTON ANDREWS

Pictures for the PLAYROOM

THE MAY QUEEN BY ANNA STENBERG. COURTESY OF ALBERT BONNIER. BELOW: FARM SCENE FROM PROVINCE OF KIELCE BY G. PILLATI. COURTESY OF THE POLISH BOOK IMPORTING CO.

"WHAT pictures shall I select for the playroom?" is a question thoughtful parents often ask, realizing that a wise choice of their childrens' pictures is of even greater importance than wallpaper or cretonnes. The pictures a child sees mold his taste just as inevitably as the thoughts he thinks, the books he reads and the games he plays. Simple, clever pictures, pictures filled with life, rhythm and dramatic appeal, pictures which lead the child beyond the narrow confines of his own small world into the glamor and mystery of other countries—these are some of the essentials we seek when picking out desirable wall decorations for the youngsters' "very own" room as we plan it today.

In these days, when the world increasingly

DOROTHY GLADYS SPICER

is becoming more like one big family, it is easy to purchase many delightful prints from far away lands. Foreign book firms and art dealers in our large cities now specialize in a choice assortment of moderately priced prints which accurately portray European child customs, festivals, and dress. These pictures, to a great extent, are reproductions of paintings by well-known contemporaneous artists. As such, they combine æsthetic quality with the narrative interest so essential to juvenile enjoyment. Perhaps the reason for this wealth of material is that many of Europe's best painters, fearing to lose the beauty of the past in the rising tide of modernism, have lavished untiring effort in preserving on canvas much of the old folk life of their respective countries. In quite another class of pictures, but equally instructive to the American child, are the drawings of and by children of other lands.

In Poland, particularly, many peasant subjects have originated, which charm the eye with their gaiety and variety. Playroom walls are never dull with G. Pillati's friezes or Marja Werten's paintings to make them glow with the fire of Tatra Mountain dances and sing to the strains of the village fiddler's music. Rainy days hold no dreariness for possessors of prints which suggest unlimited

LEFT: DRAWING BY A CHILD IN PROF. FRANZ CIZEK'S SCHOOL AT VIENNA. NEXT: DECORATIVE DESIGN BY A YOUNG GIRL IN EMMY ZWEYBRÜCK'S SCHOOL IN VIENNA. ABOVE: NEW TOYS BY MARJA WERTEN

Courtesy, International School of Art. Photos, Quality Photo Service

CENTER: A LITTLE GIRL DONE BY A TWELVE-YEAR-OLD MEMBER OF EMMY ZWEYBRÜCK'S SCHOOL. ABOVE: THE LAND OF MAKE BELIEVE PUBLISHED BY THE CHILD'S WONDERLAND CO. THIS COMES AS CLOTH SCREEN OR WINDOW SHADE

possibilities for games of "let's pretend" and fascinating experiments in pencil and colored crayon by the children themselves.

G. Pillati, one of the most prolific of modern Polish painters, has executed a series of sixteen pairs of friezes from as many different provinces. Each subject is done with ethnographic accuracy as well as with the brilliant coloring and quaint naïveté so characteristic of Polish rural life. And, what is more important to the average child, each frieze tells within its intriguing border a complete story of work or play in a land where small boys and girls dress like their elders and participate in all sorts of grown-up activities that are picturesque in the extreme.

The Pillati frieze reproduced here is typical of the set. This picture gives us a glimpse of farm life in Kielce, a province of southern Poland, which is noted for its beautiful costume details of embroidery and appliqué. The small farm lad, a miniature of grandfather in his long coat and high cap, helps the old people feed rabbits and ducks while big sister flirts discreetly with a gay young suitor. The youth wears a handsome embroidered cloak, slung cape-like over his shoulders. The jaunty peacock feather in his cap marks him as an eligible bachelor. Tall yellow sunflowers wisely nod their golden heads and countless bees contentedly hum in and out of their hives. One hive is quite new while the other, hollowed out of an old tree trunk, must date back to grandfather's youth. A quiet, peaceful scene this, which appeals to a child's love of primitive color and a gay and cheerful "life on a farm."

The Pillati friezes cover such a wide range of subjects that they are liked by almost every type of child. Dances, processions, markets, weddings, gatherings at the village well—these are some of the phases of peasant life which

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Our BIG little house

THE HOME OF MR. AND MRS. F. DURAND TAYLOR IN EAST ORANGE, N. J. A LITTLE HOUSE WITH BIG ROOMS, A HOUSE THAT RADIATES PERSONALITY BECAUSE OF THE OWNER'S CAREFULLY LAYED PLANS AND WATCHFUL GUIDANCE THROUGHOUT ITS CONSTRUCTION

MARJORIE FORT TAYLOR

IN THE far-off but no more fantastic days of fairy tales, a king always had three sons among whom he divided his kingdom prematurely and somewhat unfairly. The youngest son, you remember, had always to depend upon some marvellously clever or deliriously courageous deed to assure himself of any sort of a kingdom. And nine times out of ten, it was half of his father-in-law's land he fell heir to!

Now, unquestionably, many fathers and fathers-in-law today think their sons and daughters marvellously courageous and deliriously clever to enter into the marriage state, economic conditions being what they are, but very few of them have kingdoms which will bear division, equal or otherwise. But there is no greater assurance of a fairy-tale blessing upon a young couple, beginning their lives together, than a share of a kingdom, be it ever so small, that is *land*—a bit of earth, tree-shaded and tax covered, waiting for the deep grip of foundations and the patterned shadows of a man's own castle—his home.

A good many weeks short of a year ago, we were given a lot. An accolade, we considered it, a tribute and recognition of our sense of responsibility and purpose, a challenge to our ingenuity and good sense. Now we've lived in the house we built on that lot for six months—and none are more astonished than we that it is here! It is a fairy tale of the marvellous cleverness of business methods that made its financing possible, of the magic of the builders' craftsmanship, of the wisdom of the old king, our father, who made us work, plan, connive, and struggle to achieve the right to our own land and home in a fantastically short time under the most uncertain financial conditions.

Having accepted the lot and its attendant provision to build, we spent the remainder of the evening—and far into the morning, for that matter—figuring on little bits of paper. We decided our house ought to cost just this: 20% of our present yearly income, then allotted to rent, multiplied by ten—the number of years we allowed ourselves to pay off our indebtedness. This, we hopefully assured ourselves, must include carrying charges and taxes. And we figured on no increased earnings nor hoped for better times; what we could not carry today, we had no right to put upon tomorrow. No house can be a pleasure when it is a burden to carry!

The result was very impressive, but that was before we had ridden around and around and around, climbed up porches and peered into windows or interviewed those sentimental, shrewd gentlemen who like to show new houses to young couples! Nevertheless, the total looked modest enough alongside of our reckoning of the sum of paid rent bills which we would have at the end of ten years. To make the rent bills a little more treasonable and extravagant, we added two moving charges; rare is the couple in this day and age who does not move at least twice during ten years of apartment house living! By the end of our business session, we had completely sold ourselves on the idea of the economic necessity of building a house!

The next step, of course, was to decide our type. Cape Cod cottage? We looked at the grand piano, our pride and joy! Hardly. Normandy peasant, Tudor? There was maple furniture in the master bedroom. Colonial farmhouse? The living room, with its three antique oils by Asher Brown Durand, deep wine-colored divan and wing-chair, the faintly modern, extraordinary comfortable arm-chair and exquisite pie-crust table did not suggest a farmhouse. The dominant note throughout our whole home, we agreed, was

not too Early American. So we would have the more formal, truly American Colonial house, half stone, half shingles. Then, too, there was the neighborhood to consider; good, solid, unimaginative houses of the smug, turn-of-the-century tradition with wide gracious porches, occasional cupolas, and several odd feet, here and there, of unnecessary iron grilling, to say nothing of no less than three weather-cocks perched unheeded above a reasonably well-trafficed street. Furthermore, our lot was a flat, adequately shaded strip, fifty-five by one hundred and five with a jungle of underbrush to the corner on one side and a small, neatly nondescript home on the other.

We finally went to sleep quarreling amicably over the position of the study, whether or not it should be on the first or second floor, pine-paneled or papered. I *knew* pine-paneling would be too expensive but was immensely pleased to be told in masterly tones that it was just like papering—these days!

Curiously enough, a tea-party the next Sunday presented us with our architect, a gentleman chosen on the spot for his clever sketching, sympathetic understanding of our desires, and optimism over building costs. We had been advised to look over the designs of houses within our price class already built, select the one best fitting our ideas and revise it to suit. But the smallness of the rooms appalled us! How could one possibly live with a concert grand piano in a 20x14′ living room and have space left over to put up a bridge table? How could we ever fit our bedroom furniture into a 13-foot square "master" bedroom? And what about these bathrooms wherein if one powdered at all nonchalantly the toothpaste was seasoned with lavender? Imagine our relief when our new-found architect told us such things were not only unnecessary but stupid

BEFORE THE PLANS WERE ACCEPTED WE CUT TO SCALE EVERY STICK OF FURNITURE WE OWNED AND PLACED IT IN ITS PROPOSED LOCATION IN EACH ROOM. THIS HELPED US TO VISUALIZE SOMEWHAT THE APPEARANCE OF THE ROOM AS TO GENERAL WORKING SPACE

F. M. Demarest

THE LARGE BAY WINDOW HELPS TO CREATE A FEELING OF GRACIOUSNESS IN THE LIVING ROOM. IN THE DINING ROOM, SHOWN ABOVE, CREAM, BLUE, AND ROSE WAS THE COLOR COMBINATION SELECTED

to contemplate! We returned to our old-fashioned and exceedingly unusual apartment with its 33-foot living room and honest fireplace, comforted and inspired. We drew a sketch of our ideas to scale, forgetting the breakfast nooks, the laundry chutes, the center halls—a good, foursquare, simple plan with seven large rooms. A small entrance, living room running the width of the house, square dining room, kitchen, and lavatory on the first floor. A master bedroom, the size of the living room, with a connecting bath, a small hall, two bedrooms separated by a second bath, on the second floor. Simple maid's quarters and a spacious attic on the third. A garage attached, of course, and a playroom in the basement. In the morning, I drove furiously to the architect's office. He was complimentary—but we were far, far too modest! Why, of course there could be a study, pine-paneled and with a fireplace to boot! The elevation could be ready for approval in a couple of days.

It was—and something to see! It didn't look quite real, so adorable and exquisite, so adequately palatial, so beautifully incorporating our own sketch with impressive

[*Please turn to page 56*]

The cook's family album

Breakfast is too often a stereotyped meal. In England they seem to take it more seriously, at least they do things about it. One breakfast recipe, sautéed kidneys, is marked in a bold hand in my cook book "delicious," and that's not exaggeration.—MARNI DAVIS WOOD

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Recipe printed on back of each photograph

Demaress

The cook's family album

I seem to have come quite honestly by this mania for picking the brains and memories of cooks. It took my grandmother years of calls, done up in her best taffeta and white gloves, sitting in a turquoise and rosewood drawing room, and murmuring in the most genteel way before she got what she was after.—MARNI DAVIS WOOD

Photograph printed on back of each recipe

• boxed oysters

1 dozen oysters
2 tablespoonfuls butter
2 tablespoonfuls flour
1 cupful milk
4 tablespoonfuls butter melted with
1 clove garlic, sliced
1 loaf bread

COOK oysters in the 2 tablespoonfuls butter until edges are curled and oysters are plump. Remove from butter and keep in a warm place. Add the flour to butter in which oysters have been cooked. Blend thoroughly and add milk gradually. Cook together for about 10 minutes. Add oysters to this cream sauce.

Cut all the crust off the bread. Then cut a thick slice off the top and pull out the center, leaving a box about ½ inch thick.

Melt the 4 tablespoonfuls butter with the sliced garlic. Brush a cookie sheet lightly with this butter. Spread sides and top of bread box with this garlic butter. Pour the creamed oysters into the box, put on the top and secure with toothpicks. Put in a hot (450°F.) oven until thoroughly heated and golden brown.

To serve, slice with a very sharp knife. If preferred, individual boxes may be made instead of one large one.

Tested by THE AMERICAN HOME

• oysters mornay

5 tablespoonfuls butter
Small piece bay leaf
1 clove garlic
3 scant tablespoonfuls flour
½ teaspoonful salt
1½ cupfuls skim milk or
1 cupful skim milk and ½ cupful white wine
2 egg yolks
½ cupful grated strong cheese
Cayenne and white pepper to taste

IF IT is possible to get enormous oysters on the half shell—Saddle Rock for example—do, and allow at least four per person. Otherwise fill individual casseroles or baking shells with a single layer of oysters and cover with the Mornay sauce.

Put butter in pan with garlic and bay leaf, and remove them as soon as the butter is melted. Add flour and salt, and blend well. Then add milk, wine, and cheese, and bring to a good boil. Remove from fire and add egg yolks. Beat well. Pour over oysters and set under broiler or in a very hot oven until sauce blisters.

Tested by THE AMERICAN HOME

• breakfast bread

2 eggs, separated
1 cupful sugar
½ cupful sweet milk
1½ teaspoonfuls baking powder
1 pint flour (or enough to make a batter like stiff pancake batter)

MIX and sift flour, baking powder, sugar, and salt together. Beat egg yolks with milk and add to flour mixture. Fold in stiffly beaten egg whites. Pour into a square tin and sprinkle thickly with sugar and cinnamon. Bake in a hot (400° F.) oven for 25 minutes.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

• sautéed kidneys

Lambs kidneys—Cut kidneys into fillets and soak in salt water for 1 hour. Remove from water, dry and dip into following mixture:
1 teaspoonful mustard
1 tablespoonful melted butter
½ teaspoonful salt
Dash of cayenne pepper

COAT thoroughly with the above mixture and roll in fine bread crumbs. Sauté in butter (in which onions have been browned) for 10 minutes. Squeeze a little lemon juice on each fillet and serve with bacon curls.

Tested by THE AMERICAN HOME

• federal cake

6 eggs, separated
1 pound sugar
1 pound butter
1 pound flour
1 heaping teaspoonful nutmeg
2 teaspoonfuls lemon extract
1 wine glass brandy
½ pint thick sour cream
1 teaspoonful soda (stirred into cream)
1 pound chopped raisins, mixed with
2 ounces flour

CREAM butter and sugar until light, add nutmeg and brandy, then the yolks of eggs (beaten light), then the cream and soda. Fold in the egg whites, beaten stiff, and lastly fold in the chopped and floured raisins. Pour into buttered bread tins and bake in a moderate (350°F.) oven for 1½ hours.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

very superior • pancakes

1½ cupfuls flour
1 heaping tablespoonful baking powder
2 tablespoonfuls sugar
1 egg
1 tablespoonful melted butter
1½ to 2 cupfuls milk
½ teaspoonful salt

MIX dry ingredients thoroughly. Add egg, milk, butter, and beat very hard. Begin baking at once on a hot griddle. You can bake quite a lot of these and put them in a hot casserole till called for and they won't get soggy.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

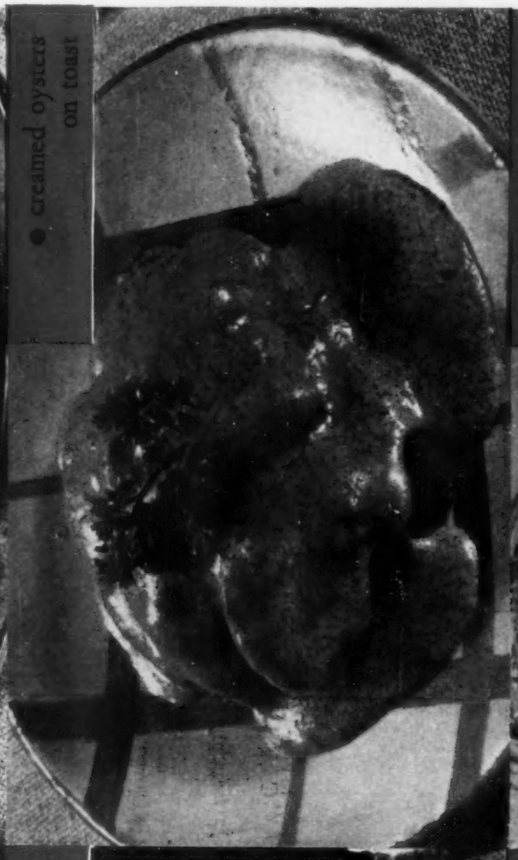
Luncheon dishes aplenty

Starting with the holiday season and lasting throughout the mid-winter months the routine social life in most communities strikes a very definite "high." And the modern hostess finds that a light luncheon helps to simplify her club entertaining.—ELSA MANGOLD

Recipe printed on back of each photograph

● creole tuna

Recipe printed on back of each photograph



● creamed oysters on toast

Recipe printed on back of each photograph

● shrimp casserole with poached egg

● coffee bread pudding

● pastry snacks

● creamed chicken and mushroom omelet

Demarest

Luncheon dishes aplenty

Perhaps no other meal of the day tempts the cook's imagination as does luncheon—here she has a free rein—and with shell fish to draw on during the winter months—the possibilities are unlimited. These six recipes were originated in the American Home kitchen by ELSA MANGOLD

Photograph printed on back of each recipe

● creamed chicken and mushroom omelet

6 eggs
½ cupful cream
Salt and pepper
1 cupful cooked chicken
½ pound mushrooms, peeled and sliced
2 tablespoonfuls butter
1 teaspoonful flour
½ cupful water

PEEL mushrooms and cook peelings in the ½ cupful water. Cook for about 10 minutes. Strain liquor off and thicken with the 1 teaspoonful flour. Now melt butter and add mushrooms and chopped chicken. Cook over a slow fire until mushrooms are done. Beat eggs with fork; add pepper, salt, and cream. Pour into frying pan in which about 2 teaspoonfuls butter have been melted. Cook until omelet is brown on bottom and soft on top. Add chicken and mushrooms to thickened mushroom liquor, spread on half of omelet, fold other half over and turn out onto heated platter. Serve immediately.

Tested by THE AMERICAN HOME

● shrimp casserole with poached egg

1 cupful shrimp
1 large tomato, peeled and cut
2 tablespoonfuls butter
2 teaspoonfuls flour
2 teaspoonfuls chopped parsley
½ clove garlic, sliced
¼ cupful heavy cream
4 tablespoonfuls sherry
1 tablespoonful Worcestershire Sauce
1 dash Angostura Bitters
Bread crumbs
Poached eggs

MELT butter and add garlic. Cook until garlic is golden brown. Remove garlic and add parsley and tomato. Cook together for 5 minutes. Then sprinkle flour over this, mix and cook 2 minutes longer. Add cream, mix, and add sherry, Worcestershire Sauce, and Angostura Bitters. Cook about 5 minutes longer, add shrimp and salt and pepper to taste. Pour into greased individual casseroles, sprinkle with bread crumbs and bake 10 minutes in a moderate (375°F.) oven. Remove from oven, place poached egg on top, and serve garnished with parsley and paprika.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● pastry snacks

Anchovies
Stuffed olives
Pastry dough
2 cupfuls flour
1 cupful shortening
1 teaspoonful salt
¼ cupful ice water

CUT shortening into flour and salt. Add ice water and mix. Roll out on floured board ⅛ inch thick. Cut into small squares 2″ x 2″. Place anchovy or stuffed olive in center and fold pastry around. Roll lightly between palms of hands to form ball. Bake on cookie sheet in hot (400°F.) oven until brown. Serve hot.

Tested by THE AMERICAN HOME

● creamed oysters on toast

2 tablespoonfuls butter
5 teaspoonfuls flour
3 tablespoonfuls chopped green pepper
2 tablespoonfuls sherry
4-5 dashes Maggi's Seasoning
3 teaspoonfuls onion juice
¼ cupful cream
12 oysters

MELT butter and add oysters. Cook until oysters are plump and edges are curled. Remove oysters, add Maggi's seasoning, sherry, onion juice, and chopped pepper to butter. Cook until pepper is tender. Add flour, stir until smooth and add cream. Lay oysters on toast, allowing 4 per person, and pour the sauce over them. Serve piping hot.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

● coffee bread pudding

8 slices bread
Butter
1 cupful brown sugar
½ cupful whipped cream
1 pint milk
¼ teaspoonful salt
2 eggs
1 small box (3 oz.) fruit peel
1 cupful strong black coffee

BUTTER bread lightly. Place a layer of buttered bread in greased casserole, sprinkle with brown sugar, then add another layer of bread. Sprinkle with sugar, add peel, and another layer of bread and spread on the whipped cream. Have a layer of bread for the top. Beat eggs, add milk, salt, and coffee. Pour over the bread. Bake in a moderate (350°F.) oven for half an hour. Remove top of casserole and cook for 10 minutes longer.

It is advisable to grease top of casserole to avoid sticking if pudding should rise during cooking.

Tested by THE AMERICAN HOME

● creole tuna

2 tablespoonfuls butter
2 tablespoonfuls flour
1 small tomato, peeled and cut
2 tablespoonfuls chopped green pepper
1½ cupfuls milk
1 small can tuna fish
Salt and pepper to taste

MELT butter in saucepan, add chopped pepper and tomato. Cook 3 minutes. Add flour and mix well. Add milk and stir until smooth. Add flaked tuna and cook for about 10 minutes. Serve on toast.

Tested by THE AMERICAN HOME

Photograph printed on back of each recipe

Love at FIRST SIP

THE time is mealtime. The place is immaterial and the principal character is in search of a good dinner.

It is a setting fraught with palate-stirring interest. The soup is by the House of Heinz, makers of the famous 57 Varieties.

There is drama and romance; there is real epicurean thrill in that first encounter. Intrigued by just such smooth savor as one finds—shall I say—in Heinz cream of mushroom soup, many a person has formed an attachment that has proved more heart-warming than friendship, more satisfying than adventure and far more permanent than romance.

Probably there are few things in life so satisfying as a fine soup, a soup made as the Heinz Delectable Twenty are all made—according to the principles set down by that swashbuckling gourmet Dumas père who said that the slow hours of gentle simmering "makes a soup smile."

Not even the great Dumas himself could have concocted soups for his fellow-littérateurs with more tender watchfulness, or more studied subtlety than they are blended and cooked from treasured home recipes by the master chefs of the House of Heinz—who respectfully submit for your delight twenty excellent soups.

Each one of the Heinz soups is a special creation—quite unlike ordinary "canned" soups. Each is fully prepared ready for the table—not condensed. You need add no water and as for milk or cream—well, the cream used in Heinz soups is "so thick a spoon stands up in it"—as Pennsylvania Dutch farmers say.

Among them are Heinz cream of mushroom soup—made of choice, tender mushrooms pan-browned in yellow butter and combined with heavy cream; Heinz amber-colored consommé Madrilène, a formal soup done with distinction, and Heinz magnificent mock turtle soup made in the aristocratic Kentucky tradition—of several kinds of meat, chopped eggs and aromatic herbs, and "laced" with fine sherry.

A dramatic presentation by Josephine Gibson

Advertisement

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ONE OF AMERICA'S LARGEST MANUFACTURERS OF STUDIO AND GRAND PIANOS

Pictures for the playroom

[Continued from page 38]

fascinate with their wealth of allusion and homely detail. From the sturdy province of Opoczyn, for example, comes a picture of a peasant guiding his primitive plough through the stony earth. The scene recalls the delightful superstition that, if the furrow is made with care, suddenly one sees the Christ Child riding upon the backs of the weary beasts. From the same section of Poland comes the picture of the little lad who sleeps with his fiddle at the foot of a wayside shrine. Peasants go to the fields and return from market, but the small boy sleeps on, secure in the shadow of the cross which protects the pious of every village.

About thirty-two Pillati friezes are available in this country at the present time. They measure thirty-one and a half by twelve inches, thus making it possible to use them as a continuous dado around the playroom walls. In this case, the prints are cemented to the walls (which should be finished in some warm neutral tone of washable paint), and then rendered permanent by painting with colorless shellac.

Just because Pillati's work is so charming, we must not forget that Poland boasts of other artists whose paintings of peasant life are a source of never ending delight to children. Marja Werten is one of these artists. In Poland she is noted for her many ingenious radio talks on making toys from match boxes and other simple materials, no less than for her brilliant work as head of the Polish Department of the International School of Art. In her paintings, Miss Werten interprets many of her country's child customs, in terms which the very young of every country love and understand. Let us take, for example, the picture of St. Nicholas. He is represented as more than the jovial gift bringer our American children know. He is shown as Januszek, the spectacular hero of the High Tatras, legendary brigand saint of Poland who, like Robin Hood of old, robbed the rich to give to the poor. Januszek possessed a magic cap, a belt and hatchet which helped him accomplish marvelous deeds. Januszek, as portrayed by Miss Werten, wears the brilliant Tatro costume, with its stout pig skin shoes and heavy, highly ornamented coat.

From Huculszczyzna, another section of the country, come Miss Werten's jolly mother and children (called New Toys, page 38). Costumes in this province are very elaborate. The hand-woven skirts and gaily embellished jackets are as warm as they are gaudy. The baby of the picture looks much like a healthy American infant, but his brightly painted toys—the straight wooden doll and cocky bird—are of a primitive type our children scarcely know.

Because children always enjoy pictures done by other children, they invariably respond to the delightful work by Professor Cizek's pupils in Vienna. According to one educator, "children belong with children." They learn more, this art teacher believes, by seeing clever drawings by youngsters of their own age, than by studying the Old Masters, who occupy a mental elevation not comprehended by the average child.

Also on page 38 is a typical child painting by one of Professor Cizek's pupils. In looking at the little flower-crowned maiden whose collar is being plucked by an impertinent bird, it is interesting to remember the art principle Professor Cizek is quoted as laying down: "I never tell a child what he or she is to do. I tell a child what possibilities there are for working out his theme, but technically they are not shown anything that serves as a model or example. When things are shown to children and they are asked to copy they become educated to mechanical work. What they have found out for themselves, they never forget."

Emmy Zweybrück, who once studied with Professor Cizek, now has her own school in Vienna. Here many exciting experiments are being tried, especially in the field of applied design. A little girl of twelve, who since has become a professional illustrator, executed the quaint picture reproduced on page 38. The subject is a child examining her Easter lamb. At the top center of page 38, the work of another of Emmy Zweybrück's pupils, is one of a set of decorative stencils, appropriate for a very young child's room. It represents a princess with a golden crown who rides in a pink and gold chariot drawn by a pink gingham horse. Pink and blue gold-crowned birds accompany the princess, giving the simple design a delightful feeling of rhythm and motion.

Vastly different in character to the realistic Pillati friezes and the naïve Viennese child paintings, are the brilliantly composed and subtly colored friezes by Anna Stenberg, one of Sweden's noted artists. Anna Stenberg loses none of the eternal significance of springtime or Yule in her exquisite seasonal subjects which are inspired by the old folk customs of Delacarlia. Less of a realist than Pillati and more of a mystic, the Swedish painter infuses her subjects with a certain solemnity and symbolism thoroughly in keeping with the somber northern tempera-

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Molasses Gingerbread always scores with the men

It's only real plantation molasses that gives the taste they go for

If you want your gingerbread to be the prize-winning kind, there's one thing to remember—it's the molasses that makes all the difference.

Just ginger and spices alone won't turn the trick—it's pouring in real plantation molasses that gives gingerbread its delightful old-time flavor and fine texture.

Try Brer Rabbit Molasses in your next batch. Make it from the recipe given below. It's one that a great-grandmother prized over 100 years ago.

Brer Rabbit Molasses is made from the choicest grades of freshly crushed Louisiana sugar cane. That's why it makes gingerbread a delicious as well as wholesome food.

. . . And have you discovered what that same plantation molasses flavor does for *Baked Beans?* Three tablespoonfuls to the can before heating makes them utterly delicious!

Great-Grandmother's Gingerbread Recipe (Over 100 years old)

½ cup sugar, ½ cup of butter and lard mixed, 1 egg, 1 cup Brer Rabbit Molasses, 2½ cups sifted flour, 1½ teaspoons soda, 1 teaspoon cinnamon, 1 teaspoon ginger, ½ teaspoon cloves, ½ teaspoon salt, 1 cup hot water.

Cream shortening and sugar. Add beaten egg, molasses, then dry ingredients which have been sifted together. Add hot water last and beat until smooth. The batter is soft, but it makes a fine cake. Bake in greased shallow pan 40 to 45 minutes in moderate oven (350° F.). Makes 15 portions. Good old-fashioned gingerbread.

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ment. One of the most beautiful of Anna Stenberg's festival scenes, on page 37, shows the village children honoring their midsummer queen. Flowers are strewn in her path. The music of fiddle and drum and childish lute herald the young queen's triumphal approach. The tender birch forest in the background provides a fitting setting for the age old festival of joy and youth, which takes place each year on June twenty-fourth, the day of St. John.

The educational value to the American child of the Stenbergs and Pillatis and other pictures we have described cannot be easily over estimated. To the few prints already mentioned may be added many from Hungary, Italy, France, and other countries, which are of equal beauty and authenticity. When pictures such as these are supplemented by a good picture map of the world, or an atlas (if the children are old enough to understand it), they teach enough of the folk customs, legends, and life in other countries to be a valuable introduction to any later course on international relations. A child will outgrow his Mother Goose pictures when he passes beyond the nursery doors. He never will become too old, however, to enjoy the color and beauty of simple things, if his playroom walls are adorned with good prints of European folk festivals and peasant life. From six to sixty these pictures give delight. And from six to sixty they teach the same lesson of peace and good will to our fellow men.

Hardware for a hobby

[*Continued from page 31*]

ment screw. For a painted door the hinge should be prime coated to be painted in with the door and for a stained door one should select a finish which will make it as inconspicuous as possible. A Rixson floor checking hinge for this same type of door is considerably more expensive but has the advantage of closing the door without swinging it back and forth.

Push plates of glass for a double-acting door are least conspicuous and are washable. Door stops may preferably be applied to the baseboard for ease of mopping. They will be least conspicuous if bought of iron and painted with the trim.

Window sash may be of two varieties, double hung or casement. As previously mentioned, steel sash or equipped with their own hardware. Double-hung sash require for hardware only catches to lock them at the meeting rails. Sash lifts are undesirable.

Wooden casements are hung by small butts, three to a large sash and two to a small. To prevent rusting the butts selected should be galvanized or cadmium plated and have a brass pin.

Casement fasteners should be of solid brass or bronze and wrought

A PERIOD AND A MODERN CONCEPTION OF FRONT DOOR LATCH AND KEY PLATE. MADE BY RUSSELL & ERWIN MFG. CO.

iron ones must have been cadmium plated before the finish was applied, otherwise they will rust badly if the sash is left open in the rain. A handle chosen for a forty-five degree angle will avoid the many skinned knuckles which go with closing horizontal handles.

Bolts must be of suitable length for easy operation. The surface type are the easiest to manipulate. These are now made with concealed guides which are worth a slight extra cost because the surface of the bolt will not be worn by friction. They are likely to stand out in the rain and the material should be selected accordingly.

Casement adjusters are of many kinds. Those mounted on the sill are manually operated. They work by notches or thumb screws and are very convenient and positive in action. The friction type which is preferably mounted at the top of the sash leaving the sill free is also desirable. Some have a patented feature requiring no adjustment; on others it is made by a screwdriver. A friction adjuster with a fiber sleeve may be thrown out of regulation by climatic changes as well as inexperienced people thereby allowing the wind to catch the sash and open them.

Cleaning hinges are important for a single sash which is inaccessible. They are constructed to leave a 4" space at the hinge side when the sash is opened. This is similar to all steel casements.

Shutter hardware may be a decorative feature of the house. Stock sets come in many designs which include catches and hinges for either brick or frame construction.

The efficient modern stock kitchen cupboard is fully equipped. For special cupboard doors choose a catch which will make it possible to open each door by merely pulling the knob.

Screen door hardware is generally supplied by the screen door manufacturers.

Garage doors frequently are of the overhead variety. These come from the manufacturer with the hardware problem completely solved. However, it is advisable to substitute a cylinder of the same type as on the house so that it may be master keyed. Thick paneled or heavy batten doors must be mounted with three hinges to a door. They may be butts, long strap hinges, or "T" hinges. A thin batten door may have two if they are adequately long straps or else "T" hinges. A short strap hinge in the middle will give added strength. Butts cannot be used. There are many inexpensive stock reproductions of strap hinges to be had. In addition garage doors should each have an overhead holder. The inactive leaf should have a chain bolt at the top and a foot bolt at the bottom. On the active leaf a special garage cylinder rim lock which is made to allow for sagging and to operate by a thumb latch may be used.

In spite of the enormous variety of stock material to be had occasional unusual details of construction makes it necessary for the hardware man to supply especially manufactured items to fit the conditions.

Every building material has its desirable extras. Hardware is like all the others. There are a few outstanding items to be recommended. Casement operators are very desirable. There are several good varieties. The geared type worked by a crank and with an automatic top closer, as manufactured by The Casement Hardware Company, eliminates the moving of screens each time the window is to be operated. Both operator and closer can be completely concealed by a slight change in the construction of the frame and sash. Casement fasteners which operate through the screen may also be used with operators. At a small extra cost one may have garage door holders with a shock absorbing spring which is preferable to the simple variety. A kee bolt, as manufactured by the Stanley Works, used on the garage doors

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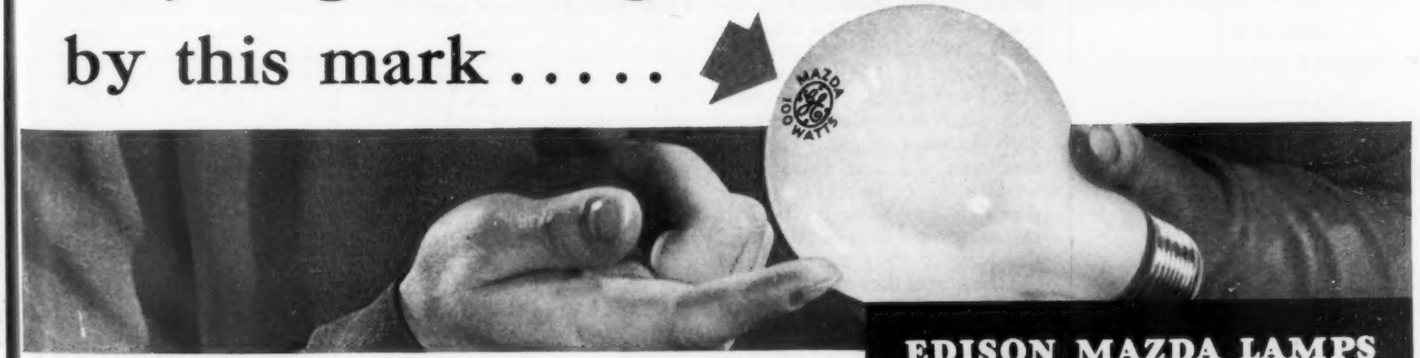

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General Electric's research and development has resulted in lamps of greatly improved efficiency and lower price. Edison MAZDA lamps now cost as little as 15c — only 20c for the popular 100-watt size. For good light at low cost—for sight-saving light—always ask for these good lamps by name.

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GENERAL ELECTRIC

They stay brighter longer

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will make it possible by one operation to free top and bottom bolts and to release the inactive leaf. It may be locked by the regular house key.

Decorative Items

Only a few ornamental items, after one has supplied the practical necessities, are needed to give character and add interest to a house. The greatest source of material for this purpose is in antique hardware, of American and foreign origin, to the decorative interest of which is added that of precision by hand workmanship. Two or three reproductions will emphasize the period of a house and provide the final accent which makes a new house seem authentically like an old one. One knob of contemporary design will accentuate the composition of a modern room. Without such pieces a room loses finish. But in enthusiasm for this form of decoration one should not forget that, like all architectural ornament, it must have a function to perform; and one should not select pieces which are too large in scale nor too elaborate. Items of decorative value are to be found in stock or special material. One may have decorative shutter holdbacks, ornamental shutter hinges, plate latches, thumb latches, casement fasteners, or French door bolts as well as other pieces.

Hardware is manufactured in a variety of materials. Solid brass is very common and thoroughly satisfactory. One must rub to achieve the glow of polished metal, or else it is possible to purchase the pieces with a light coating of lacquer to prevent the air from acting on the metal. However, this inevitably wears off unevenly. Unlacquered brass may be allowed to tarnish which gives a beautiful color also. Solid bronze is used when a darker metal is preferred. For out-of-doors iron must be cadmium plated before its final finish to prevent rusting and gradual decomposition. A natural rust finish is very beautiful and practical for indoors if it is kept waxed. Avoid real or imitation wrought iron which is very heavily pitted with hammer marks. The old craftsmen did not leave their work in this crude and ugly condition although many modern manufacturers seem to think that the lumpier their reproductions are the nearer they are to the fine old pieces. Instead they achieve only "artiness." Some special pieces of hardware are made of stainless steel or monel metal which will not rust. However, a bright finish for general exterior use gives a sense of artificiality.

There are, in addition, many plated finishes in use. In general, as has been previously indicated, one should avoid platings, except for chromium or nickel in the bathroom and kitchen.

Commonly it is to be recommended that interior butt hinges be selected with a prime coated finish and then painted with the trim of the room. In the first place there is no reason to make the hinges on a door conspicious, and in the second place it is cheaper than buying brass butts. This is true in the authors' opinion of old HL hinges. The average person paints them black. In old houses this was never done, one finds them always covered with layers of paint. They were just regarded as hinges in those days and no need was felt to make them conspicious or to advertise their hand workmanship, with the result that they achieved a subtler decoration.

An extreme example of the importance of hardware was in the effect given by the retention of the standard old brown china knobs, spotted with paint, in a simple little rented house. In sheer desperation, the tenant changed them to the plainest, cheapest, small brass knobs he could purchase and was amazed to find that the little hallway in which there were several doors immediately acquired great dignity and finish.

Clock yourself correctly

[*Continued from page 17*]

may adorn a mantelpiece of good-sized proportions.

Seven o'clock is indicated by one of those indispensable electric alarm clocks—modern in style with a black lacquered metal case trimmed in nickel and most inexpensively priced. Roman numerals and a second hand distinguish it from the usual clock of this type.

At eight o'clock is one of the most unusual clocks of our collection. It is called "Lunar" and looks quite like a full moon. The case is a hollow brass ball with a silver-striped gun metal finish. The glass over the dial is convex and extends the line of the case to form a complete sphere. The front part of the case contains the eight-day movement and the winding keys are ingeniously concealed within the case yet easily reached by unscrewing its two halves. The silvery numerals on the clock face stand out clearly against the black ground.

At nine o'clock we find a timepiece which looks, at first glance, quite like a conventional walnut clock. As we examine it more closely, however, we find that what appears to be an ornamental border around the dial is really a series of little metal tabs, with every fourth one tipped in red. And it appears that this is no ordinary clock but one especially designed for use with a radio. The little tabs, of which there are forty-eight, mark each fifteen-minute interval in twelve hours, with the red tabs, on the hours. By pulling out the proper tabs and setting a switch this clock will turn on your radio at any time that you wish. If, for example, you want to hear a program on a certain station at 9:30 in the evening, you set the radio dial for that station, plug the radio into the clock, pull out the tabs for 9:30 and lo! when the hour arrives your hitherto silent radio breaks forth into speech and announces the program you wished to hear.

This remarkable clock by no means confines its activities to the radio. If you want your house to be lighted when you come home late at night, you can attach the clock to an electric lamp which will turn on automatically at the hour of your home coming. If you would like to have your coffee start to percolate while you are still in your morning tub, set the clock the night before and the coffee will begin to bubble at the appointed time. Probably this clock would start oil burners and electric stoves too but we leave further uses to the imagination of the mechanically minded.

Another clock which, in its modest way, is also very efficient, is the one you see at ten o'clock. It has twin dials, facing in opposite directions. A boon for the lazybones who doesn't want to leave his easy chair to turn the clock around and perfect, of course, for the table between twin beds. This metal clock comes in either gilt or chromium finish. The gilt clock may have either a beige or black base; the chromium style comes in black, red, or green.

Above the twin-faced clock, at eleven, is an interesting and very distinctive clock which is a bit baffling at first glance because it has no numerals on its face but instead mirrored circles at each hour. Mirror glass also forms the center of the dial and the clock stands on an oval blue mirror base. It is very brilliant and sparkling in the modern style and exceedingly decorative in appearance.

The last one of our thirteen clocks—the one in the center of our pictorial clock—is another of the unusual modern styles. The dial has a deep blue glass center framed by a chromium border on which the numerals are marked in blue enamel. It is intended for a table or desk and has an easel stand. The movement is electric.

Editorial Note: The clocks illustrated according to their position on the dial are as follows: 1 Lawson Clock Co., 2 and 4 Hermann Miller Clock Co. designed by Gilbert Rohde, 3 Westinghouse Electric Co., 5 Warren Telechron Co., 6 Sessions Clock Co., 7 Western Clock Co., 8 and 12 Seth Thomas, 9 and center General Electric Co., 10 Twinface Clock Co. Inc., 11 Pre-Vue Mirror Corp.

OLD KITCHEN MODERNIZED..

WITH A F.H.A. LOAN AND MONEL METAL !

Cabinet Sink Unit Now $105.50
That's the new price on the Monel Metal "Straitline" Sink shown in this photograph. Price includes the steel base cabinet, eight-inch backsplash and crumb cup strainer — everything but the faucet. Same sink and cabinet, with inch-and-a-half backsplash (without faucet) only $99.50.
The above prices apply east of the Rocky Mountains

The latest model Magic Chef Range will cause a flutter in the hearts of home-makers everywhere. Note the new and very convenient placing of the burners — two on either side of the Monel Metal working surface. These burners have removable pans. The American Stove Company of Cleveland, Ohio, manufactures this distinctive modern range. In the foreground is the "Smartline" Table, with Monel Metal top — manufactured by Mutschler Bros. Co., Nappanee, Ind.

MANY people let themselves be overawed by the striking beauty of Monel Metal. They jump to the conclusion that this equipment is sky-high in price. *But they're wrong — dead wrong!* At present low levels, you pay no premium for Monel Metal.

Take that new Magic Chef range, for example. The American Stove Co., its manufacturer, offers you your choice of two different tops. But there's no extra charge for the one made of Monel Metal.

Or take that handsome sink illustrated above. A standard cabinet model, five feet long, with double drainboard and steel base cabinet. And its price, without faucet, is now only $105.50.

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As you know, getting money for home-modernization under the F. H. A. is the easiest thing in the world today. No red tape. No down payment. And all the time you need to pay — five years, if necessary.

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Take advantage of this exceptional opportunity to get rid of shabby, old-style equipment. Never before has it been so easy and inexpensive to modernize with Monel Metal. Write our sink distributors, Whitehead Metal Products Co. of New York, Inc., 304 Hudson Street, New York, N. Y., or their branches in principal cities.

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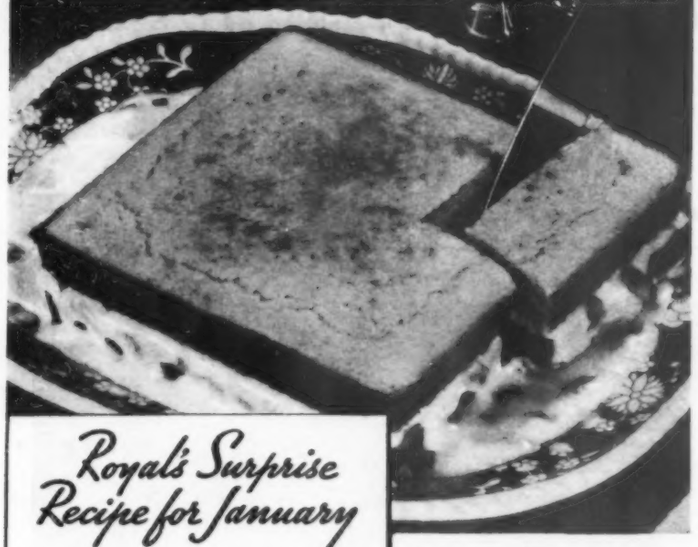
Ham and Cornbread Shortcake



Royal's Surprise Recipe for January

Here's something new for your dinner today! It's easy, delicious, and makes an inexpensive main dish. This Royal Baking Powder recipe has never been published before. It *has* been carefully tested . . . and men go for it in a big way!

Ham and Cornbread Shortcake

¾ cup flour	1½ cups corn meal
4 teaspoons Royal Baking Powder	1¼ cups milk
2 tablespoons sugar	1 egg, beaten
1 teaspoon salt	4 tablespoons melted shortening

Sift together first 4 ingredients. Add corn meal; mix well. Add remaining ingredients. Bake in greased 8-inch square pan in hot oven at 425° F. about 25 minutes. Split while hot (first cutting in 8 pieces, if desired), butter and put together with creamed ham. Serves 8.

Creamed Ham

2 tablespoons butter	½ teaspoon onion juice
4 tablespoons flour	1 whole clove
¼ teaspoon salt	2½ cups milk
a small piece of bay leaf	1½ cups cooked ham, cut in ¼-inch cubes

Melt butter; add flour, stir until well blended. Add seasonings. Add milk slowly, stirring constantly until thick and smooth. Bring to boil; boil two minutes. Add ham.

Be sure to make it with Royal Baking Powder, if you want cornbread of fluffy lightness and delicious flavor. Royal is made with Cream of Tartar, a pure fruit product from luscious ripe grapes. It gives a finer flavor and more even texture to everything you bake!

FREE—NEW COOK BOOK! Write to: Royal Baking Powder, Product of Standard Brands Inc., 691 Washington St., New York, Dept. 81.

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Right from our own kitchen

AFTER many years of constant research, the old Jerusalem artichoke has been improved and developed into what is now known as the American artichoke. This tuber looks much like a potato, and when eating it raw, three distinct flavors are noticed—that of a brazil nut, followed upon further mastication by a coconut flavor, and then a celery taste. It is a non-starchy vegetable, and is recommended to those who must cut down their starch consumption. A great many things are being manufactured from this vegetable. Flour made from the American artichoke contains a high percentage of levulose sugar which makes it high in medicinal value. The following articles are prepared with American artichokes and can be purchased at almost any grocery store—artichoke stix, rusks, noodles, rolls, bread, fruit cake, doughnuts, ravioli, chow, relish, sauce, diced and Julienne pickle, and chips, as well as alphabets for soup and artichoke extract. This extract is used like bouillon cubes, only it is made in paste form from eight different vegetables, seasoned with celery salt and contains no meat extract. Dissolve ¼ teaspoonful of the extract in 1 cupful boiling water, and serve. The House of American Artichokes has made up a booklet of recipes. If you will drop me a card, I'll tell you where to write for it.

* * *

Dextrose is the natural sugar of fruits and vegetables. *Dyno*, a table sugar, is this same sugar in pure form. Dextrose is a necessary constituent of the blood, and the natural fuel used by the muscles to carry on their work. All starches and sugars and a portion of other foods eaten must be changed into dextrose through digestion before being utilized for energy. Dyno, therefore, can be absorbed directly into the system without having to undergo digestive changes. Unlike other sugars, it does not cloy the appetite through excessive sweetness. It can be served on fruits, cereals, and to sweeten fruit juices, tea, coffee, and other beverages. You will find it at almost any grocery store.

* * *

Karo syrup now comes in powdered form. Mothers who use Karo in their baby formulas will find this new powdered Karo a time-saving product.

* * *

May we suggest this very tasty sandwich for a cold day? Spread bread with Smithfield Deviled Ham. Put a layer of sliced tomatoes on this and sprinkle with salt and pepper. Cover with slices of soft cheese. Pour about ½ teaspoonful onion juice over each sandwich and broil until cheese is melted.

* * *

By the way, I should like to correct a misstatement made in last month's column. In telling you about some new beaten biscuits on the market I referred to them as "Maryland Beaten Biscuits," whereas the name is "Merritt's Beaten Biscuits."

* * *

The Department of Agriculture in Washington, D. C., gives us some very interesting and helpful information about nuts. They say: "There are plenty of nuts this year. The total production of English walnuts, pecans, almonds, and filberts is about 39% greater this year than last. Pecans make up about 88 million pounds of the total, and the English walnut and filbert crops are unusually large."

Nuts are concentrated foods. They contain little moisture and much fat, protein, and carbohydrate. They are especially high in fat. The way to use nuts, says the Bureau of Home Economics, is to supplement other foods with them, particularly foods lacking in richness, and to add nuts to dishes for texture and flavor. Almonds, Brazil nuts, cashew nuts, filberts, hickory nuts, peanuts, pecans, and walnuts contain roughly from 45 to 70 per cent fat. Their protein ranges from 10 to 25 per cent, and their carbohydrate from 7 to 25 per cent. The proportion of mineral matter is small, but unblanched almonds, walnuts, hazelnuts, pecans, and hickory nuts are good sources of iron. In general, nuts are rich sources of phosphorous, and poor to fair sources of calcium. Most nuts are good sources of Vitamin B, but poor sources of Vitamin A.

Another thing about nuts is that they need vigorous chewing for thorough mastication, and this stimulates the salivary glands, making sure that the food is thoroughly moistened before swallowing, thus preventing an undue tax on the digestive tract. Then, too, the teeth are aided inasmuch as by this hard chewing they are pressed into the gums, promoting the flow of oral fluids which help to cleanse the mouth. And as hard foods are pressed around the teeth, they scour and polish the enamel, helping to preserve the original beauty of sound teeth.

A helpful tip in preparing nuts for use in recipes is this—do not grind the nuts unless the recipe specifically calls for it—chop them and they will retain their crunchy crispness.

And speaking of nuts, let me give you a few especially good walnut recipes from the California Walnut Growers Association Cook Book:

Sugared Walnuts—1½ cupfuls granulated sugar, ¼ cupful honey, ½ cupful water, 3 cupfuls walnut kernels and ½ teaspoonful vanilla. Combine sugar, honey and water in a saucepan and cook to the soft ball stage (242° F. on the candy thermometer). Remove from the heat, add nuts and vanilla, and stir until the syrup becomes creamy and thick. Turn onto waxed paper to harden, then break into small pieces. Makes about 1½ pounds.

Walnut Soufflé—1 tablespoonful granulated gelatin, ¼ cupful cold water, 1 cupful heavy cream, ¾ cupful milk, ½ cupful granulated sugar, 1 egg white (stiffly beaten), ½ cupful crushed canned pineapple, drained, ½ cupful strawberries, 1 cupful chopped walnut kernels. Sprinkle the gelatin on the cold water and dissolve over hot water. Add to the cream, milk, and sugar. Chill until it begins to set. Fold in the egg white, pineapple, strawberries, and nuts. Serve cold in tall sherbet glasses and sprinkle top with finely chopped nuts.

Stuffed Baked Peppers—6 green peppers, 2 cupfuls soft breadcrumbs or rice, 1½ cupfuls chopped walnut kernels, 2 teaspoonfuls salt, 1½ cupfuls chopped cooked meat, 3 tablespoonfuls melted fat, 1½ cupfuls tomato sauce, ½ cupful cold water. Wash peppers and remove stems and seeds. Cook in boiling water for 10 minutes, drain, and rinse in cold water. Mix crumbs or rice, walnuts, salt, meat, melted fat, ½ cupful of the tomato sauce and the cold water. Fill the peppers with this mixture and stand in a buttered baking dish. Pour the remaining cupful of tomato sauce around them, and bake in a moderate (350° F.) oven for 30 minutes. Baste with the tomato sauce during baking.—ELSA MANGOLD, Dietitian, American Home Kitchen.

A snug northwestern home

[*Illustrated on page 28*]

SIMPLE in line and detail and color, inside and out, the Nichols house is not large, but has a certain spaciousness in its interior arrangement. The exterior of wide, rough sawed red cedar bevel siding, provides a shadow line which emphasizes its horizontal dimensions and makes it seem to sprawl comfortably in its green setting.

The approach to the house is wholly pleasing. Its setting has a natural effect, and to carry out this effect whole rocks, rather than split ones, were used in the landscaping. The driveway was made of crushed red brick, and steps and sidewalls are rustic. The rough-sawed red cedar siding is painted white and the shutters, fashioned from rough sawed cedar with raised moulding applied in an inverted V, painted blue-green. The front door repeats the same V-joints and the same elusive color, and its hardware, as well as all exterior hardware, were custom made. Hand-split shakes give a pleasing texture to the long, low roof. There is, at the rear of the house, a lovely expanse of velvety lawn, with flower gardens at the sides, a bird bath, and comfortable garden seats.

Built by the firm of Anhalt Incorporated, which has the reputation in Seattle of doing the unusual. They have produced a house of distinction at low cost.

Use of native materials cut the cost in the first place. Western red cedar was used for side walls, roof, paneling, with native hardwoods for kitchen paneling, interior trim, and floors. Field stone was used for chimney and hearth.

All millwork in the house was made in the builder's shops before going to the job. The handsome random-width ash plank floors were made and finished in the factory, then brought to the house and laid. Hardware was custom-made in the same manner. Plans and specifications were complete when they were turned over to workmen.

Entrance hall, living room, and dining room of this five-room house are paneled in knotty red cedar. The panels are V-jointed and random width, finished in natural color and waxed. The effect, after the wood has been well rubbed with wax, is that of ageing ivory, a bone white which is a pleasing foil to the dark-framed English prints, engravings, and the dark furniture with which Mr. and Mrs. Nichols have furnished their home. The studio-type ceiling in the living room has been similarly paneled and is crossed with dark beams. Floors in these rooms are of random width, deck plugged ash planks, finished with a dark stain; doors of walnut; trim of alder, stained dark.

Going on into the quaint little kitchen, one is surrounded by an air both of modernity and of old worldness, for while arrangement and equipment are modern, walls and cupboards are of curly maple, finished so that natural color and grain are apparent. The soft, warm brown of maple—the color of an oak leaf which has "turned" in the fall—dominates the room and gives it a pleasant glow. Tile sink, electric stove, and refrigerator complete the equipment, and the linoleum on the floor in greens and tans with wide black border gives needed contrast.

A lusty Down-East feast made ready in minutes, to delight the heart of a man

Manly Menus

By Josephine Gibson

IF THERE is a better and tastier meal for a man than a portly and commodious crock of Boston baked beans, fresh cucumber pickle, hot brown bread chock-full of plump raisins, coleslaw perhaps, and apple pie with pungent yellow cheese—I'd like to hear about it.

The beans must be baked just so, by those who understand the Saturday night baked-bean-tradition of Boston. They must appear whole and firm, brown and shining like autumn chestnuts. There must be pork—sweet, translucent blocks of it—and a rich and mellow sauce commingled with some savory spicing.

Such beans as these I have eaten years ago in an old Cape Cod kitchen, beans watchfully baked with day-long patience from a recipe handed down through many generations.

Today I have experienced that same thrill again in eating Heinz Boston-style baked beans! The same gusto is in them—the good, brown richness—and yet the old family bean pot was filled just half an hour before supper time from tins that bore the label of the famous 57 varieties—Heinz oven-baked beans with pork and molasses, Boston-style. It's the tin with the yellow label.

Face to face with this hearty feast, a man is glad to be alive and eating!

Merely ask your grocer for Heinz Boston-style beans. Heat them in a bean crock or casserole or in individual bean pots. Strip the top with slices of bacon if you wish and set the beans in the oven to get crusty around the edges—men are fond of that baked-brown taste. Then serve them sizzling hot with Heinz fresh cucumber pickle — the kind grandmother used to make.

Plan a real New England baked bean supper tonight. Confess if you like that the eight-hour baking was done for you in the Heinz Home Kitchens and that these beans were ready to serve in a matter of minutes. I say, confess if you wish—nobody would guess. No explanation is needed. Heinz Boston-style oven-baked beans —are *the real thing*.

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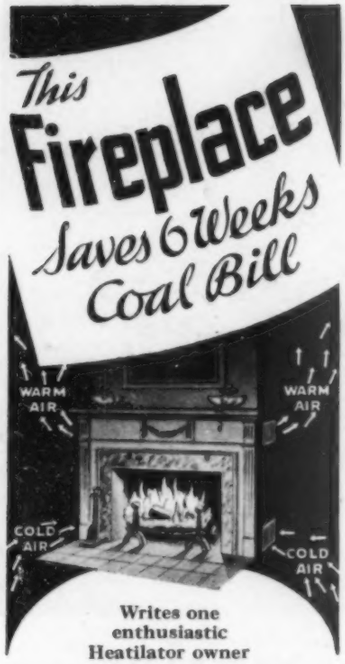

Writes one enthusiastic Heatilator owner

"WE are very much pleased with our Heatilator. Our home is in a small town and was built by local labor. Most fireplaces in town are not used as they smoke, or at least do not give out heat. We have had ours two years and depend upon it for heat in the spring and fall. It has saved us six weeks furnace fire as well as given us the pleasure of a perfectly working open fire."

A smokeless fireplace—fuel saved in spring and fall—the extra comfort of circulating heat—this is the testimony of thousands of homes.

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Here is a fireplace that circulates heat to every corner of the room and to adjoining rooms. The Heatilator is a steel heating chamber hidden in the fireplace—a correctly designed form for the masonry that insures smokeless operation. Cold air is drawn from the floor into this heating chamber—warmed—then returned to the room. By providing living comfort during cool spring and fall weather it cuts weeks off the furnace heating season and dollars off your fuel bills. In mild climates and for summer homes and camps, it is the only heating equipment required.

The Heatilator does not limit mantel design or the type of masonry used. A complete unit from floor to flue, it greatly simplifies construction—saves materials and labor. Heatilators are stocked in principal cities for quick delivery. Write for details. State if building new fireplace or rebuilding old.

Heatilator Company
421 E. Brighton Ave:
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Heatilator Fireplace

There is no basement under the house. A joint laundry and furnace room opens directly off the kitchen containing the fully automatic oil-burning, air-conditioning furnace as well as all laundry equipment. Direct access to the garage, which is attached to the house, is gained through this room, as well as to the garden and clothes-drying space.

Bedrooms and Bath

Two quaint bedrooms, their woodwork painted an oyster white and their walls papered, are furnished with early American pieces and braided rugs. Closets are lined with red cedar. A dressing cabinet is installed at one end of the bathroom and forms part of the window. Walls in the bathroom are ivory with a marine blue trim, and the floor is covered with a dark blue linoleum.

A cedar-lined stairway leads up from the laundry room to the unfinished second floor, which is only a half story but is sufficient, one finds, for two additional rooms at some future time.

Nothing of good construction or good materials was sacrificed in this house to keep the cost low but, rather, the intelligent selection of materials, the use of equipment at the builder's command, and good organization of the operation were the greatest factors in producing this complete, modern, and liveable house at a cost of $3,250—including house, lot, and landscaping!

Goat-getting garages

[*Continued from page 35*]

I might be a trifle more reticent regarding my initial abyssal ignorance regarding what the well-designed garage requires in the way of arrangement and access if I had not discovered that many builders, with a long line of such structures to their discredit, never emerge from it. Some of them never learn that a car is like a fish hook, in that both are easier to insert than to back out. They build runways that should receive a commission from the fender repairers board of trade. I know of several elaborately stone-banked entrances that are anything but a joy to back out of because of abrupt curves that could have, at a slight additional expenditure for material, been given easier sweeps.

In distinct contrast, I have a vivid recollection of how one canny builder solved a bad problem, consisting of a long driveway up a steep incline with no turning space at its terminal. This meant that the car must be backed either up or down the full length of a narrow roadway which would be ice coated in winter. The solution consisted of sloping the stone side walls at such an angle, outward, that although the tires might rub against the stonework, the fenders could not touch it.

Until some hit-and-run driver has stamped his trade mark on a car, parked on a busy thoroughfare, the victim seldom realizes the value of a garage, set back far enough to permit parking his car in safety or to accommodate a visitor. While it is not always possible to arrange this, it should add greatly to the value of a residence possessing such facilities. A wise building contractor of my acquaintance so designed his own attached garage that it not only has an outside parking space but this is sheltered by a pergola, covered with a rambler rose that shades the car from the hot sun at the time of year when such protection is most needed.

But the cleverest stunt of all, was by another builder who took full advantage of the circumstance that his lot backed on a private alley to build a garage with a front and a back door which permitted the driver to enter by a runway beside the house and keep right on going into the alley, without any backing. For this, the women of one family continually rise and call him blessed.

Probably because it saves something in construction costs, many two-car garages are afflicted with a center obstruction at the entrance. That this is not necessary, even in one of frame construction, is demonstrated by one of the accompanying illustrations, which shows a two-car affair so arranged that the full width of the building welcomes the incoming driver.

Speaking of obstructions, I know of stone and concrete garages, in the construction of which no expense was spared, whose side pillars constitute nuisances. One example, a double garage, with ample inside floor space gives an entering car but a scant few inches clearance from one already housed, although, once inside, there is space to work around both.

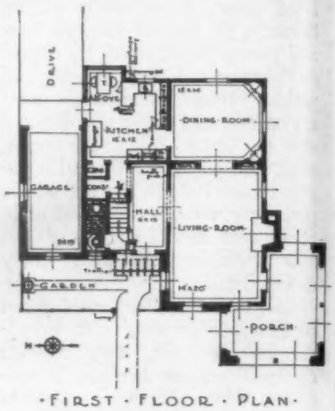
Another could hold three cars comfortably, if one of them could be dropped through the roof. There are two reasons why the owner keeps one of his cars at a public garage—the two vine covered and totally unnecessary massive concrete pillars at each side of the sliding doors. Just why the builder chose to put so much material into a support for vines, instead of roof timbers is one of the mysteries that keep one guessing. Another is why, in planning a house, whose garage is to go beneath a sunporch, the dimensions of the sunporch govern those of the garage, instead of vice versa. Goat-getting, I call it!

Colonial adapted to White Plains, N. Y.

[*Continued from page 16*]

moulding. The kitchen walls are painted and the walls of the bath and the poudré are treated with a tile wainscot surmounted by a hand-painted wallpaper. Interior trim is of white pine, painted, and the floors are of white oak, waxed, except in the kitchen and the poudré where the floors are of linoleum and in the bath where the floor is of tile.

The house is wired for a complete incandescent lighting system, including ample convenience



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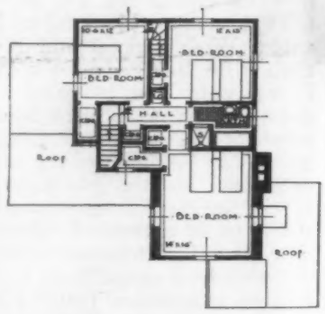

·SECOND · FLOOR · PLAN·

outlets, with service and power meters. Most of the lighting fixtures were specially designed to harmonize with the character of the rooms in which they are placed, All hot and cold water pipes are of red brass and the plumbing fixtures are of vitreous china, except the bath tub which is of cast iron enameled, with chromard over-rim fittings, recessed in the wall, surmounted with a plaster arch. The house is heated with a vacuum balanced vapor heating system, a thermostat controlling the oil burner and acquastat to control the hot water in a forty-gallon monel metal storage tank. The heating boiler is built to give high efficiency and insures perfect combustion with freedom from soot or smoke, while the oil burner is a new horizontal direct motor-

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driven rotary cup type burner, designed for high efficiency and low fuel cost, including all specialties and a 275-gallon oil tank.

As for the landscaping, one large tree in the front of the lot has been retained, while fruit trees have been planted at the left to form a vista from the street leading to a sunken garden.

Our big little house

[*Continued from page 40*]

perfection of draftsmanship. We leaped to the next step.

The interested executive of a local building and loan association who had known us both from childhood, carefully scrutinized the drawing. He made no promise but commented shrewdly: "If you can get *that* place built for your price, we ought to be able to let you have the money."

There are, these days, three ways to finance a house. The United States Government, under the Federal Housing Act, guarantees a bank loan of 80% of the appraised value of the house and lot. The 5% annual interest, local taxes, amortization, and fire insurance are all included in the monthly payment on a mortgage that can run for twenty years. Building and Loan Associations lend money on real estate with the expectation of having the indebtedness cleared at the end of an eleven- or twelve-year period, dependent upon the size of the loan, the rate of monthly payments, and whether or not you have the loan re-cast at the end of half its time. A straight mortgage obligates no payment except that of interest; in ten to twenty years time you can be no nearer to owning your home than you were at the beginning, unless you have sternly disciplined yourself. The first method was not available to us at the time we decided to build, but we did take out a building and loan mortgage. But that was after many things had happened to our morale!

After seeing the first draft plans, we disappeared for several days under stacks upon stacks of magazines. Even the most irrelevant advertisement, if they showed an interior or exterior, a doorway or linen closet, became the victim of our scissors. The one or two conferences with our architect were held at a high pitch of excitement and enthusiasm. Then the blueprints, with their wealth of detail (mostly uncipherable to me) came back undeniably perfect. The generous living room, 18x26′, with its gracious bay window facing south, the cornered fireplace so cleverly placed as to give the 9x12′ pine-paneled study a hearth of its own. The square dining room with another bay, the spacious kitchen. A master bedroom, 18x14′ with a dressing room the size of the study to one side and a gorgeously tiled bath on the other. The two bedrooms, connected by a second bath. The recreation room in the basement, "proposed" but more probably to be finished right away.

Then we gave out the bids to general contractors as we had been advised to do. Days of anxious waiting. One rainy morning—first returns! Though we had determined to open them ceremoniously at the dinner table together, I cheated and opened the envelope the moment I'd closed the door on the grinning contractor. I dropped into a chair—fairly gasping with surprised dismay! It was only seven thousand dollars more than we expected! And that went on—for two weeks.

Our architect comforted us and begged us not to lose our heads. Nevertheless, we firmly red-pencilled many of the more individualistic items before we sent the blueprints out to separate contractors. Heavens! there were so many different trades and a set of blueprints for each! But we had cut—oh, so much! Surely now it would be only a matter of picking the men with the best reputations. And that went on—for another two weeks.

Meanwhile, building material prices were booted. Again the returns began appearing in the post-box and at the door. Crisp, business-like envelopes, grimy, laboriously written estimates on ten-cent store paper, indecipherable jargon on foolscap or yellow legal sheets—but all, all telling the same story. Still four thousand too high!

Another conference with our architect, pock-marked by comments not personally flattering. The living room again a mess of cigarette ashes, torn paper, pencils, crumpled blueprints. We cut the recreation room *out*—not even proposing it. We chipped off the entire wing that contained the entrance hall, study, dressing room. We investigated asbestos shingle roofs, denied ourselves tile in one bathroom and eliminated the exquisite paneling in the dining room. The architect went home, looking like a belligerent little Pomeranian, swearing to do or die!

He did neither. But we had made a contract with him to design for us a house that would cost a maximum of $8500. That meant including refrigerator, heating apparatus, screens, window shades, a range and a very modest amount of landscaping. He made a contract with us that he would do it. One Sunday morning, we rose from our deep despair, reared high and said that it *would* be done!

Then—we began to cut, chip, substitute, strip, and re-plan. By then, too, we knew the wisest procedure was to have the house built by a general contractor who would deliver to us a completed, ready-to-move-into house. The two nearest our price were most anxious to get the job. We called each of them separately into conference. Their experience told us the story; we could have this and not that, five dollars saved here didn't mean a thing compared to the five hundred the extra bath was costing us. By eliminating two feet all around our living room, putting the bay window center front and running it from floor to ceiling, cutting that second bath, papering throughout instead of tiling, changing the material of our roof, shaving here and paring there—it *might* be done.

Feeling slightly as though we were dancing around in our bones, we called in the architect, announced our decisions, demanded re-drawn plans, and specified a date of completion. (Naturally, his enthusiasm was wearing a little thin.) The eminently successful builder smiled quietly to himself; the eager second builder, not quite so successful, literally camped on our doorstep. We entertained him evening after evening. The plans appeared. They looked pitiful. We both were noisily and diplomatically satisfied—but heart-sick. We were going to live in a little square box, stripped of all the comforts of life. A bungalow, bought from a mail-catalog would have more personality—a grievous insult to either of us highly individualistic people!

When we presented the two builders with the new plans, we gave each a freshly sharpened pencil. The little fellow smiled ruefully. "A too sharp pencil—sometimes he makes holes in the paper, yes?" was his only comment. The other merely pocketed it as he would a choice cigar.

The bids came back in remarkably short time. Experience, resources, contacts, cash-in-the-bank came to the aid of the more successful builder. He won. We felt very badly about the other little fellow; he had worked so hard for us. But we never regretted taking the man with the established reputation, a man who built several houses a year to sell, who was known in the community for the excellence of superior workmanship, honest dealing, and shrewd wits. I was a little afraid of him at first; he was what is technically known as hard-boiled and used to look at me, voicing some timid

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suggestion, with withering disdain. But with such a man as Franz, as we'll call him, supervision of the job was entirely unnecessary. That, of course, was one of the advantages of letting the bid to a man like Franz; even though his price be not the lowest, an owner frequently could save money and time by hiring the man with the best past performances to his credit. Naturally, due to his importance in the field, he was less likely to have petty labor disputes and difficulties. He maintained a regular staff of workmen, each a specialist in his own line and working on a definite schedule. He could get better discounts in materials, was less likely to encounter delays at the mills or shops where special work was prepared. Naturally, all these factors had decided bearing on his bid.

The next problem was to get the money. Our plans had been carefully inspected by the committee members of the building and loan association to which we had applied. The night we learned we were to have the loan, we went on a private spree—dinner out in the country and the movies. We felt as though we *rolled* in money!

Speaking of the inspection of the plans reminds us of the nerve-racking, hair-splitting care with which our local building department chaperones the erection of new homes! We have the most stringent building code within the New York metropolitan area, I'm sure. We discovered quite early in our venture, for instance, that we could not have an attached garage. The fire-prevention rules were so rigid, its construction would have cost a thousand dollars more than we allotted to it! For the obscure reason that we were young people and therefore hard on floors—the socratic syllogism being thus, I suppose: "Young people give parties. Parties are hard on floors. Therefore young people are hard on floors"—we were required to substitute ordinary 2x10 underpinning and use 3x10's throughout the entire first floor! Needless to say, any one can come in and drive a truck around and there wouldn't be a creak! It was necessary to build three-foot firebreaks into the walls of every floor. The construction of our coal bin was watched like a teething child. Finally, to mollify the aged rooster of an inspector, I had to give my personal word that never, never, never would we put more than eight tons in it at a time! The beauty of our recreation room (still to be proposed) is forever ruined by a hideous fire-door, neatly but inartistically covered with metal sheeting which completely hides the battening! However, respect for the city laws drew our attention to the business of insulation. Hence our first "extra," and now the house is blanketed in a four-inch covering of asbestos wool, an important factor in our remarkably modest heating costs and our hope for hot days to come.

Ground was broken the tenth day of July. We thought we ought to break something into the hole, but it looked so tiny, we were afraid of taking up space! I almost moaned aloud when I saw the outline of the house and realized that it would be limited in size by those sharp declivities. Where! oh, where! were we going to put that piano? We walked about all four sides and almost met ourselves starting. We ate dinner in glum silence.

Then suddenly the framework was up—attired in giddy skirts of henna tweed building paper. It was boarded in! The roof! A cocky little flag fluttered from the top! We ordered a case of beer for the workman, feeling quite colonial. Meanwhile the head carpenter became "Pete" and the plumber "Joe." The master plumber was deaf. It is difficult for any one to realize what that meant; he was not only very hard of hearing but exceedingly obstinate and contemptuous of women. My ideas as to the height of the kitchen sink, lavatory basin, and the whole, scandalous innovation of the square, neo-angle tub were completely repugnant to him.

Have you ever thought what creatures of habit we are about bathtubes? I always felt as though our enthusiasm for the new-fangled contraption, so adequately and delightfully combining the advantages of a stall shower and a Roman bath seemed slightly immoral to him. His contempt for our ignorance about the uses of the multitudinous little valves, all concentrated in the boiler room, was great. We wanted them tagged, but our lungs gave out before he gathered what we meant, so

[*Please turn to page 62*]

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California bungalow brought up to date

[*Continued from page 9*]

informal planting of flowers, a barbecue fireplace, and paved area for outdoor eating, a miniature golf course inclosed within the vine-hung backstops of an old tennis court, fruit trees, orange grove, cut flower gardens, vegetables, etc. The garden is provided with flood lighting throughout for night use.

Prize-winning house and garden

Designed by
E. Katherine Anderson

AT THE Second Annual Flower Show in Atlanta, Georgia, this year, the house and garden model photographed on this page won first prize. Specifications called for a miniature model of a house and garden on a three-quarter acre plot, and the first prize was awarded to Miss E. Katherine Anderson.

The house was built in Marietta, Georgia, after plans by W. Montgomery Anderson, architect. It is of brick veneer, painted white, with a red tile roof, and contains eight rooms, including a game room. The formal garden is planned with a hedge of trees, shrubs, and boxwood, arranged between the side lines of the plot and graduating down with azaleas and other flowering plants.

The complete garden layout is of a size and type that the home owner who enjoys doing some of his own gardening can easily care for, with the help of a gardener. The greenhouse was designed after plans sent Miss Anderson by Lord & Burnham Co. It measures 18 x 25 feet and is of the ornamental curved eave type that is popular for small estates. Hotbed sash and frames provide extra growing space under glass for seeding the greenhouse and gardens with seedlings, and for storing plants throughout the winter.

Afternoon tea

VILLETTE HODGE

TIME was, when you thought of tea you automatically thought of jolly old England. Now, however, we on this side of the ocean are just as enthusiastic about it. It is one of the most charming ways of entertaining as the afternoon tea may range from a formal one, given for a distinguished guest or for oneself, to the quite simple serving of tea when two or three unexpected guests have dropped in for a little chat.

The formal tea is quite an undertaking and its routine is, more or less, iron-bound to the usual conventions. It is really a "kinsprit" (ie: a contraction of kindred spirit) to the used-to-be-always-present "reception" of the Gay Nineties. The dining room table is set with a lace cloth, or runner, and usually both tea and coffee are served—one at each end of the table, with two friends of the hostess pouring for her. You should be very careful to have your tea fresh and hot. Also remember to have reserves in the kitchen as you will be amazed at the amount of tea which will be consumed. And just a word about serving coffee—coffee may seem out of place to you at a so-called tea; however, I assure you that it is not. You may find that some of your guests do not drink tea and, if this happens, you will be very glad that you provided coffee.

The plates and sandwiches, cookies and tiny cakes are placed on the table, as are the napkins, spoons, cups and saucers. Each guest passes around the table, as at a buffet supper, and is served and then goes into the living room

This MAN brings JUNE in January

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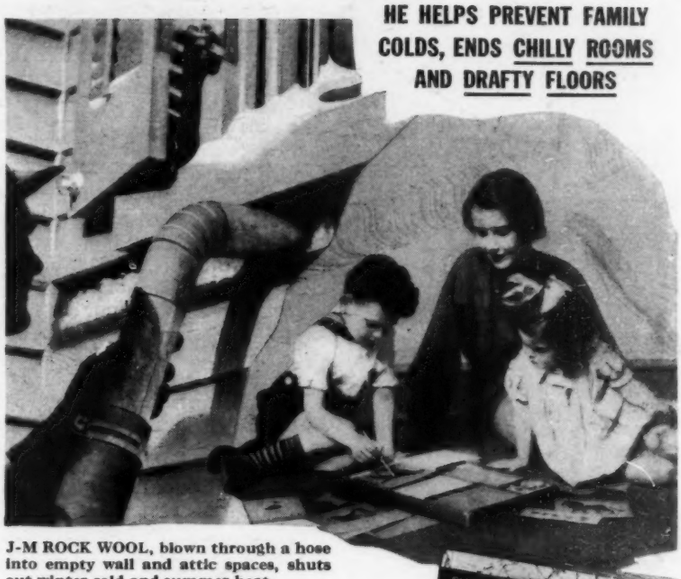

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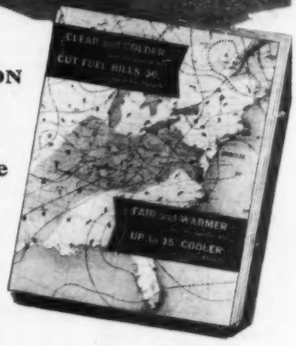

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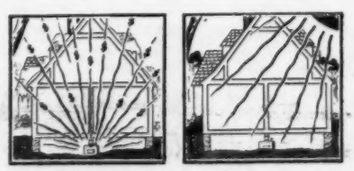

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or other rooms which are being used. I won't go into any more details as you probably are more interested in the less stilted type of afternoon tea.

If you are anything like we are, you will love the homey kind of afternoon tea when you have gathered together a few congenial friends. Our own friends are so many and various that we do not wish them on each other if they are not congenial; we invite them at different times and everyone has a more enjoyable time.

To come back to the tea itself—now that you have the proper audience you must also have the proper setting. Your tea set may be of almost any material you wish, ranging from egg shell china to heavy earthenware. Your furniture, your home, your taste, and, last but not least, your purse will decide this for you. The more informal tea is usually served in the living room. Your first requisite is a table large enough to hold the tea tray and accessories. This table should be covered with the cloth you have planned to use.

On the tray you should have, of course, the teapot, an extra pitcher of boiling water, sugar, cream, and a dish of sliced lemon. A pleasing touch is to stick a clove in each slice. Sometimes, slices of orange are also used. A plate of tiny sandwiches or cup cakes, as well as a dish of bonbons or mints, is often served with the tea.

Afternoon tea is so distinctly a time when things are informal that, if you have a maid, she withdraws after she has brought the things in from the kitchen.

Here is a recipe for something quite different to serve at an afternoon tea. It is a Bohemian recipe and is for a kind of cookie which is called Lisky. It is pronounced "Leeskie" which, in Bohemian means leaflet. The word Bohemia brings several things to our mind. Our first thought somehow gets all mixed up with Greenwich Village and atmosphere. After that we realize that there is a sturdy race of people who really come from Bohemia, that country which the encyclopedia tells us is a "former Kingdom of Europe, and, until 1918, a crownland and titular kingdom of Austria; now a part of Czecho-Slovakia."

LISKIES

1 egg
1 pinch salt
1 heaping teaspoonful sugar
1 teaspoonful cream
flour

Beat all together. Beat in flour until you cannot beat it any longer. Then work in more flour with your hands until you can roll. Separate dough into three pieces and roll each piece as thin as possible. Cut into two inch squares. Make two small slashes with a knife in each square. Fry in deep fat until a light brown color (as you would doughnuts). Let drain and sprinkle with powdered sugar.

When you make sandwiches for a tea be sure that they are very dainty and appealing looking. Nut bread is an excellent bread to use with a cream cheese and olive filling. This recipe makes delicious nut bread.

NUT BREAD

2 cupfuls graham flour
2 cupfuls wheat flour
1 egg
1 cupful chopped nuts
½ cupful sugar
2 cupfuls sweet milk
1 teaspoonful salt
4 teaspoonfuls baking powder

Mix all ingredients together and let stand for about twenty minutes. Bake in slow oven for about forty minutes. You may substitute raisins for the nuts if you wish to make raisin bread instead.

No tea is complete without little tea cakes. We are going to give you a recipe for making the cakes and leave the icing to you as there are so many fascinating and different icings that you may use.

TEA CAKES

1½ cupfuls flour
1 cupful sugar
1 egg
1 teaspoonful baking powder
¼ teaspoonful salt
½ cupful milk
1 cupful melted butter

Beat together egg, butter and milk for about five minutes. Add dry ingredients. Bake in gem pans.

Our last recipe is for Date Nut Bars and you will find that they can be used on many occasions.

DATE NUT BARS

1 cupful flour
1 teaspoonful baking powder
5 eggs
1 cupful granulated sugar
1 pound dates
1½ cupfuls sliced walnuts

Sift sugar once before measuring. Add baking powder, sift again and set aside. Separate the eggs, placing the whites in a shallow bowl and the yolks in a mixing bowl. Rub dates (chopped) and nuts in the flour so as to separate them. Beat the yolks and sugar together until quite stiff. Whip the whites stiff. Beat the

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flour mixture into the yolks and sugar; when blended add the whites. Mix well and pour into a large pan. Make the dough only one fourth of an inch thick. Bake in a slow oven until a toothpick comes out clean. Cut in bars. The mixture should rise and look a trifle "krinkly" on top. When it is done it will shrink slightly.

Duncan Phyfe: Fashionable New York Cabinetmaker

[Continued from page 33]

carefully to lighten the heavier designs. Collectors may disagree on the merits of Phyfe's designs but they all agree that the workmanship of all his furniture was never anything but the best.

In 1846 he retired from active business and the remaining stock was sold at auction. Phyfe was an old man and probably weary and disgusted with the changing times. He did not lose his enthusiasm even in his declining years but worked in a little workshop back of his house. Here he made sewing tables, boxes, and miniature pieces for the members of his family and friends, many of them in existence and cherished today. These pieces were as finely made as those he made for the rich people who were his clients in his early years of cabinetmaking.

Unfortunately few pieces of Phyfe's work are labeled. A few bear his name but all too few. Many of his contemporaries tried to copy his styles and workmanship but few even approached his skill.

In the last few years many people have been too quick to call all work that at least resembles Phyfe's style the work of his hands. A few collectors have made a careful study of authenticated craftsmanship of Phyfe and realize that his work was as different from that of his imitators as day and night. We know he did not make all the furniture that was made in his shop but he was responsible for it and his standards were always high.

Many museums in the United States have examples of Phyfe's work. The Metropolitan Museum of New York has a fine and very comprehensive collection. The Museum of the City of New York has a beautiful Duncan Phyfe room given by Mrs. Harry Horton Benkard in memory of her husband, a famous collector. In both museums you may study Phyfe's work and learn to appreciate its beauty. If you live near other museums that have examples of Phyfe's work study them for the fine details of carving and the exact proportions.

Do not call every piece of furniture with a lyre or acanthus carving the work of Duncan Phyfe. There are hundreds of pieces of good furniture in the Phyfe style in existence today that are worthy but they probably were by some other maker. Learn Phyfe's characteristics and unless you know that a piece was really made by him call it "Duncan Phyfe style" and not "Duncan Phyfe."

American design for American homes

[Continued from page 23]

has been available commercially. She is a combination of æsthete and artist who was born in Redlands, California, and received her art training in San Francisco, New York, and Paris. She is the mother of three children and lives in a settlement of other California artists and writers "up the Hudson."

Three years ago *Scott Wilson* had not the remotest idea of entering the design field actively. It happened quite by accident, when a series of sketches for wall hangings for the Waldorf-Astoria Hotel, which he submitted almost overnight, were accepted. He had always dabbled in the arts as a hobby.

Mr. Wilson spent his childhood in the Orient, and it is probably because of this reason that his work is so marked by a flow of line and simplicity suggesting Oriental art. He was the first to use magnified flower studies in textile design, he believes. His design theory is simply that of simplification and modernization of natural forms. He projects his enormous interest in color into all of his work. His hobbies are the theatre, and the making of small tableaux or crêches of vegetables in a clever and colorful posing in human and other forms.

It's a Good Idea

to fill halved orange shells (those left from breakfast orange juice) with cranberry jelly, let it stiffen in the refrigerator, then just before serving cut each shell in two and arrange the colorful crescents about the royal turkey (or chicken). Mrs. James Leuchars, San Francisco, Cal.

To Prepare Oranges

Pour boiling water on oranges and let stand five minutes. This will make the white lining come away from the skin and they will be easier to prepare. Hazel Evans Hauser, Cedar Rapids, Iowa.

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2 squares unsweetened chocolate
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Above: Peavey-Taber Company office building. *Right:* Typical Iron Fireman automatic coal burner installation. The authorized Iron Fireman dealer in Twin Falls, Idaho is Detweiler Bros., Incorporated.

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Our big little house

[Continued from page 58]

we still turn them on and off with a certain sense of adventure.

Naturally, the house was visited officially twice daily—before the 8:23 into New York in the morning and en route home from the station in the evening. Franz had the most impressive schedule and stuck to it—rain or shine. One evening we were climbing up precipitous ladders and the next we walked up the stairs. Everything was brought to the job milled and ready to fit into place. A truckload of window frames, a wagon piled high with witch-cross doors. The kitchen, cupboardless one morning, neatly shelved and doored the next.

The first coat of brown plaster was on and a load of door jambs, window sills, and mouldings were in the driveway when I suddenly discovered there was no pantry in the kitchen! Sure enough, an irritable, somewhat frantic survey of the now greatly maligned plans revealed nothing. In the shrinkage of the house, the pantry and its little window had disappeared, though it still showed on the rear elevation! A likely spot was chosen immediately and the pantry chalked in. Fortunately, in the end it made no difference and it is so cleverly installed in one corner, the door opening at an angle, that we have been complimented many times on the ingenious arrangement!

It was strange we hadn't caught the mistake before. Because the night the final plans were accepted, we had cut out to scale every stick of furniture we owned and placed it in its proposed location in the new house. It is interesting that we haven't changed a thing. This helped to visualize a little the appearance of the rooms as to size and general working space. It was comforting to know the guest room *would* take its furniture when at first it appeared as though our puppy would have to wag his tail up and down instead of sideways when he entered it.

Came the day when Franz told us we'd better be thinking about our hardware, paper, lighting fixtures, kitchen range, and such—just as though that was a new idea to us! But we were deep in the discussion of oil versus coal, somewhat befogged by earnest young salesmen who presented dazzling arguments for both. Indeed, I was threatened with the necessity of hiring both a secretary and a bouncer. The apartment was a litter of literature on everything from awnings to zinnias. My friends gave up telephoning me in disgust; either they got the busy signal or I had to admit I was entertaining another salesman. But we decided on coal.

It was almost like admitting you enjoyed wearing red flannels or driving in a buggy behind the old gray mare. But figures, when you are paying for what they represent, don't lie. The installation of an oil-burning unit, plus the cost of operation together with the threat of further taxation on the fuel, was not, to our minds, justifiable in our house. The best makes—and nothing went in to this house but the best material of its respective type—represented nearly ten per cent of our total cost. We decided on a Spencer magazine-feed boiler which called for buckwheat coal. The magazine had to be filled once a day and the ashes, burned to a fine powder, removed every other day or so. The coal, we estimated, would run about a hundred dollars a year. We wrote a check for our second "extra" and put in a Minneapolis-Honeywell thermostat control. More trouble than oil, we grant, but our financial health has keen bearing on our nervous systems.

We debated no longer than necessary, however, when other forays into the market places were imminent. We made an intensive survey of hardware stores, lighting-fixture shops, and wallpaper showrooms. The same sudden crystallization of our ideas that had been so startling in the planning of the house again came to our rescue. You would have thought we had discussed nothing else for ten years! Doorknobs and locks fascinated me. I'd never thought of them before, thinking they grew naturally on the doors, I suppose. The lighting-fixture showrooms made me dizzy and I was glad we had eliminated side-brackets, except for the living room, so that our choices were narrowed down a bit. But the wallpaper escapade was sheer fun.

We kept to the latest designs in washable papers and the softest colors, as our trim throughout the entire house was to be a deep ivory. The first floor rooms we papered alike in design but with a difference of color for the dining room. The kitchen and its adjoining lavatory were papered in a smart stripe to blend with the green and ivory of the linoleum on the floor. After many trials, we saw "our" blue for the master bedroom. But when it came to the guest room and the third bedroom which we had decided to turn into a study, we gave vent to a

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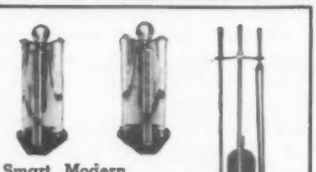

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certain nonsensical strain, sometimes grievously apparent in our natures, and chose a penguin design. For the north bedroom, the study, we selected a background of soft yellow across which rather haughty, snobbish-looking penguins marched at regular intervals. The present guest room is done in delicate peach with a smaller design, its own decorations of cool green brought completely from our first home. Thoroughly elated, we took one of our rugs and had it dyed a dark brown, bought our only extra piece of furniture, a stunning brownish studio couch, thriftly and most comfortably planned to provide twin beds at will, repainted my rickety but much beloved desk in ivory (antiqued by accident rather than by intent)—and promptly forgot the pine-paneled study that might have been.

By shamelessly taking advantage of a contact with a large lighting-fixture firm, we afforded the best grade of merchandise and unusual design, spending our saving on a superior kitchen range and a new electric refrigerator of a standard make.

It was a whirlwind-y, exciting period during which, for no apparent reason, the house seemed suddenly to cease to grow. Ah, yes! Frank, the finishing carpenter had replaced Pete and the moldings, the mantelpiece (a most important decision and choice) baseboards, and little pieces of wood were being fitted and nailed here and there. But we were impatient to show off our purchases. But our repressed energies were soon released by an explosion of disgust!

Due to a little neglected item as to the depths of foundations regulated by the well-known city code, the drop to the ground from the front and back porches and the French doors in the dining room (which on the plans opened so delightfully on a beautifully green lawn) were most inadequately covered by the one or two steps provided in the plans. It looked as though we would have to confine our visitors to leaping Lenas, mountain goats, or gazelles. There was nothing for Franz to do but to build us a complete little back porch, a flight of steps in front, and for us to order a brick and flag terrace off the dining room. Extra number three.

But every day, thereafter, brought astounding changes. We were getting painted—first coat, second coat, finish! We were being floored. We were getting wallpapered by a true artist who never cut a penguin in half. We were being swept out, scrubbed, window-shaded. Then—ah, then! In a downpour we were being moved and piled into the living room and dining room while the finishing touches were put on. All of a sudden, we were flopped wearily in our own chairs in our own living room in our own house—settled! It was October tenth—three months to the day!

Franz came to call. I tried to talk him into cleaning the windows for us, then I looked at the marble sills in the kitchen and bathroom, the adorable maid's quarters he had insisted upon and finished as beautifully as the rest of the house, the extra excavation under the front porch which gave us an enormous cold closet, the flagstoned vestibule which we thought about and added as a bright idea for which he didn't charge us. I remembered how he'd conceded to the whim of having a bathroom closet made of the pretty but impractical niche drawn on the plans and built me a larger, general linen closet in the hall. I thought how enthusiastic he had been over a blue front door, blue shutters and trim, how he had helped solve the colossal problem of which way each and every door was to open and how beautifully he had done our bookcases that flank the fireplace in the living room. Then I decided to clean those little window panes, hundreds of 'em, myself!

And so we have a house. A little house with big rooms, an amazing sweep of gracious lines, liveable and homelike. I've learned that garbage doesn't always go down a chute, that water mustn't drip from carelessly turned faucets, that you mustn't leave the key in the front door as there is no hall man to guard against intruders. I've learned to resent children walking over soft, newly seeded lawn; I'm remembering to close garage doors; I don't run up and down stairs just for fun. We can't turn the key and go away for weeks and months any more, because our house would be lonely; we will have to plan to have someone call and talk within its walls, see that it is fed and its blood doesn't run cold. We worry over the tax rate and attend meetings on civic problems. Oh, we are terribly busy, responsible young people! We own a home!

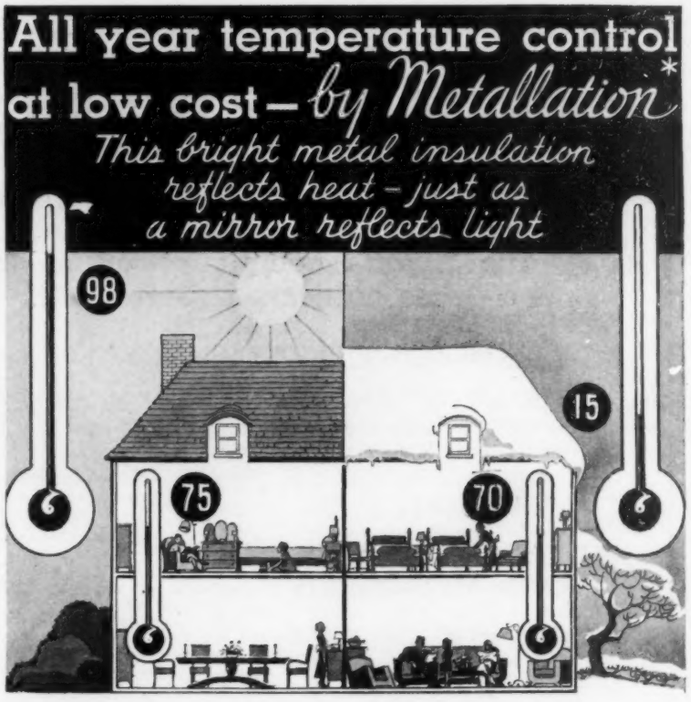
A world of their own

[*Continued from page 36*]

either in the well-bred pink or the effective white veining, may be used in groups or singly according to size and soil contours.

To center a small Cocoanut Palm (preferably do not use Kentia) a young Pandanus, a Croton, Ophiopogon, or choice Begonia or Nephthytis is very easy if the bottle is stunning in itself. Plant-shadows may not be needed.

Because of the height of a bottle, low flowers are difficult to use and, at best, hard to manage.



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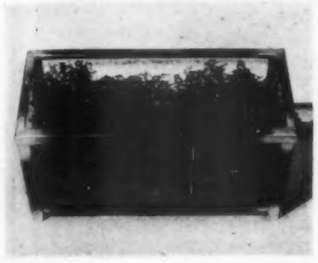

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A "forest" of an evergreen tree, such as a Hemlock, with pine-needle soil-cover and mats of Partridge-berry exactly as it grows, scarlet berries on cuttings or on clumps of the little vine, is very striking. Difficult to plant, I allow, but long-lived unless the tree is so broad that it scorches when it touches heated glass. Variations of the forest can easily be managed, but the Polypodium ferns live as long as any evergreen without having to be trimmed frequently.

Nothing harsh, nothing hideous, nothing finical—nothing finical, that is, when inside a bottle.

After the plants have been settled, the earth drawn up or down or even leveled if must be, very much light must be provided and as low a temperature as can be managed. A draft on the glass—a very gentle draft, may be contrived if heat cannot be regulated within the room. Direct sunshine is not desirable, unless from the west in the winter. The hot sunlight, passing through two thicknesses of glass, is very much multiplied. Outdoors, less danger would result. Syringing and glass-polishing are inevitable from time to time. The soil can be stirred up, the earth pushed away from the edge of the glass. If moss has inadvisedly been used as a ground cover, it will have to be replaced occasionally.

If a bottle must be maintained despite insufficient light, too much heat, and erratic moisture, some tough tropical plant such as Sanseveria can be selected, but no rejoicing need be expected then from anyone but the glass admirer.

Make New Acquaintances

When it comes to the choice of plants to use, there is the opportunity to make a whole lot of new acquaintances. Your bottle is in very fact a miniature greenhouse; so, why not select greenhouse plants—more or less tropical and, of course, evergreen.

Ficus pumila, the little Climbing Fig, or the larger-leaved Ficus pumila variegata, not a Vinca however, much as it may remind the untutored of that common vine, will grow and put forth rootlets at each joint. These roots cling to the glass itself and are sturdy as well as artistic unless the bottle-case has been set on a radiator, in front of a heavily-draped window or in the direct sunshine. Artificial light may be satisfactory if temperature conditions are reasonable.

Pellionia daveauana has tones of bronze and sea green and an equable disposition. The small-leaved forms of English Ivy (Hedera helix), or even the large-leaved, are deep green for deep shadows. Selaginella caulescens and Selaginella emiliana are two of the more delicate bushy members of the club moss tribe which practically insist on the protection of a glass case.

Once a gardener, always a gardener

[*Continued from page 12*]

over the phone, ordering forty Maples to be delivered at once. The pleased nurseryman hurried the order, arrived at the given address. But he was stunned to hear the suave lady say, "I only wanted to rent them for a party." She calmly looked over the trees, then said critically, "I believe they are too large, perhaps you had better take them back and send me a row of potted hedge and a few potted flowers that we can sink into the ground for color." All of which the disgruntled man did; outwardly he was polite but inwardly he was boiling with contempt for the whims of women. Even his large check did not wholly content him, it seemed to him like tainted money, as he was a real gardener who created from love.

Perhaps this business of renting a garden will grow into a legitimate thing but no true gar-

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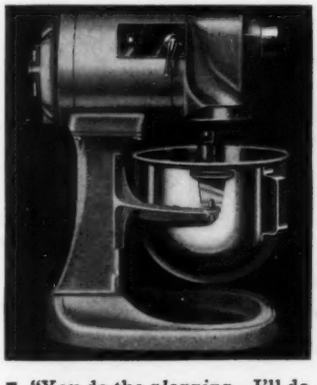

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den lover will admit it. It is spurious like counterfeit money. It smacks of paganism, calling to mind the rites of Adonis in the ancient world when girls and women prepared baskets and pots of earth in which were sown wheat, barley, fennel, and various kinds of flowers. Fostered by the sun's heat, the plants shot up rapidly, but having no roots they withered as rapidly away. It was supposed that this imitative magic would reproduce the swift growth of gardens under the sway of the god, Adonis. But the suave lady of whom I wrote did not even try to propitiate the gods; she was false all the way through. Like her pseudo garden, she had no roots, mentally or physically.

The second way is the way of the prying and fussy gardener. He is the highly technical person who gardens with the aid of geometry and a fierce frown on his brow. He is the gardener who knows far more than nature and who mistrusts nature in every way. He will not let his flowers alone, he insists that he knows all the secrets of the soil and all the hidden mysteries of the seeds. And he is just as right as the mother who asserts her children have no secrets from her. Of course a garden and children have secrets, that is part of their allure. Mr. Nichols says that some gardeners literally nag their flowers to death.

I think a garden is a good deal like a husband, plant the right seed, give them plenty of the right nourishment, leave them alone, and trust to God. A nagging wife and a nagging gardener meet with much the same result, failure and subterfuge. The prying gardener must be constantly "in the know" and thus he is cheated of the delightful surprises that the garden will give. That you never know just what a garden will do is but part of its enchantment. It is like a swift and fascinating detective story, a surprise on every page. We must trust old Mother Nature in some degree, after all she has been

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making gardens longer than we have, we must not too grossly interfere with her secret plans.

The third way is to garden with vision, love, and patience, with a sore back and aching muscles. Fortunately that is the way most of us make our gardens and we are more than amply repaid both in beauty and personal satisfaction. We work with the same ambition that a playwright puts into his plays. There is drama is a garden too. The quiet first act, preparation; the conflict, the crisis, the complete fruition; then the third act, the slowing off and the righting of the problems. It is a stirring drama that you yourself create.

To the real gardener ideas are meat. That is one definite reason for the garden tour by wide awake garden clubs. Then you see not only how much better is your own idea but also how much worse. A garden is a stimulant as well as a reformer. But in the final analysis, a man's garden is the index to his character. He makes out of his garden, the revealing gesture of his heart, sometimes quite unconsciously. You know how our own nature sometimes tricks us, so may our garden.

I have a friend who is at heart a woman of hearty passions. She planted a white garden, pale, soothing, refined. She only dropped a few seeds of more brilliant hue. The white flowers withered and died and the brilliantly hued seeds throve heartily. Her garden stands revealed a thing of heady color and perfume. She told me tearfully, that she had hoped to hide real nature but it had slipped out. Gardens are great exposers of personality, in spite of us and our plans.

What do you want of your garden? Do you want a show place? Do you want an obvious garden just like any other garden? Do you want a colorful outdoor living room? Do you want to live in memory of old days? Whatever you make of your garden is a certain revelation of yourself.

If you are more than middle aged and have a definite nostalgia for the iron stag and Victoria, your garden will be trim, exact, and a little smug. If you are young and dashing, believing in the modern signs and symbols, your garden will likely show the curious unrhymed forms of the Cactus. If you are the Marie Antoinette type you will have little beds of this and that, all very expensive. If you are calm, poised, and serene, your garden will reflect these charming qualities. Whatever you secretly yearn for comes out in your garden. It is your creation and you create as you think.

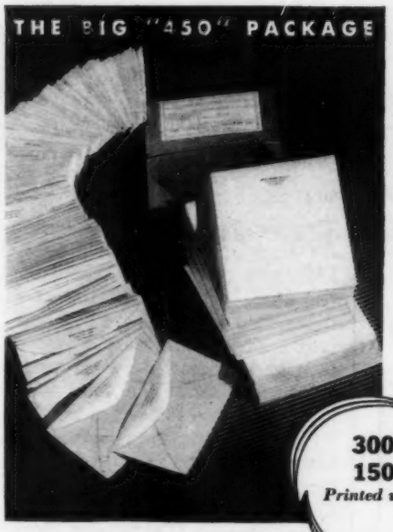
Gardens have laws just as life. First, order, then taste, then fitness. A garden must know the law of order, neatness, precision, and sequence. No matter how much your family rebels and your back protests, order is the first law, not only of heaven but a garden. Everything in nature moves in a methodical and harmonious manner; nothing happens, everything proceeds in accordance with law and order. We do well to observe this eternal order of Nature and work with it.

A garden ought to be in good taste, just as we admire our friends who show good taste. Nature is the model here as always, we must remember that "the artist, or man of genius, merely raises the veil and reveals Nature to us." And nowhere is the artist more at home than in a garden. I know one garden where there is a wide row of flaunting Hollyhocks, beautiful in themselves but by their side is crouched a trembling fragile Columbine, lost to its own beauty. I always feel so sorry for it. It always seemed to me like a woman wearing a delicate filagree bracelet with a tweed suit. There is a place for everything, even in a garden.

Fitness should also be observed in the happy garden. Rock gardens stuck with curious and forbidding stones should not rise like a dead porcupine from a flat and tranquil lawn. More people have gone wrong over rock gardens than any other garden design. Fitness is the keynote of harmony and a garden needs harmony. Not long ago I saw a grotto, which is a subterranean rock garden gone completely mad, in the small back yard of a tiny Colonial house. I would watch the person who put that there; he has a queer streak somewhere.

Powys says that the whole difference between a cultured person and an uncultured one is that the cultured one will delight in a tiny plot perfectly planned and executed and an uncultured one will demand a riot of bloom and a blaze of color. The cultured person will love some one twisted stem of a Bittersweet but the uncultured will demand a splash of brilliant berries. Indeed to the true gardener—and he is the man of culture—there is something definitely satisfying in the very delicate reticence of a garden; there is beauty in the shoot as well as the blossom.

But whatever a garden means to you, that it will be. Whatever it means will be of magic. It will cure you of ills of the body and twists of the soul. Its disease of itself it cannot cure. It is a delightful fever, that you do not mind, that you welcome, that you cherish. It is, in truth, its own treatment but "cure is none."



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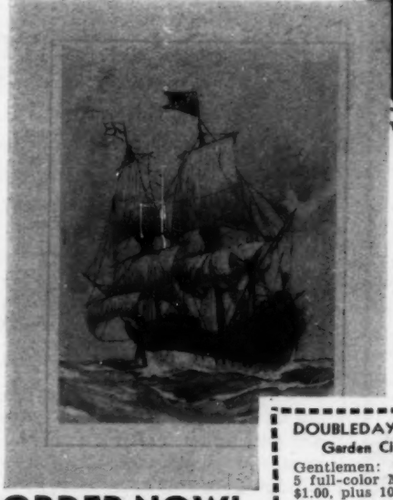

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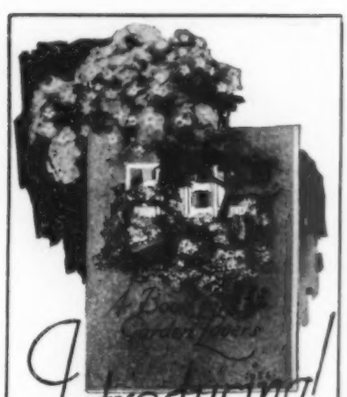

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Garden facts and fancies

Leonard Barron

BOOKS, books, and still more books, pour from the presses. Each one designed to stimulate, encourage or enlighten the gardener. Some subjects are building into a rich little library of their own and others have been woefully neglected. The most significant omission has been that of a handy little working manual for the amateur who would continue work indoors in winter and surely *Gardening in the Greenhouse* by Ann Dorrance (Doubleday, Doran) is one of those contributions to which the platitudinous "filling a well-known want" can most properly be applied. Miss Dorrance contributed an article on what goes on in her greenhouse to THE AMERICAN HOME a few months ago and, now, a more thoroughly rounded out "year of operation for the small garden under glass" is offered in this text of 130 pages.

Besides being factually correct, it is inspiringly written and really has a literary charm. Miss Dorrance is strictly an amateur in the best sense of the word today, but she graduated into that class from commercial floriculture a few years ago. I commend this book to all amateurs who would garden in the greenhouse and also to those who have not yet realized the fascination of thus being able to bid defiance to winter. The book doesn't concern itself too much with construction and heating problems. That is for the builder and contractor; but the plant lover is "taken by the hand" and given a skilled insight into the techniques as well as the charm of the greenhouse.

That fading Poinsettia

YES, it can be carried over for another year! When your Christmas Poinsettia has finished blooming put it in a chilly place where there are no frosts—attic, cellar, garage maybe. Water it on Lincoln's birthday and Easter. Then repot it in May in a much bigger pot for it is going places! Use plenty of good rich soil and a piece of charcoal. Prune the branches back to four inches, and sink it, pot and all, in a sunny out of the way corner of the garden and forget it. Bring it in the house in September when the windows are still open a lot so it may become acclimated to indoor atmosphere gradually. Keep it in a sunny window out of drafts and water it copiously and spray the leaves with a little ten-cent store rubber squirter full of clear water every four or five days. Do all this and Christmas next year will find your home again full of the vivid tropical atmosphere created by these gay plants!—JEAN HERSEY

What do moles eat?

THIS is an open question whenever gardeners get together, and hopeless are the biologists' assurances that insects are their only food. Gardeners blame moles for many bulb losses. It appears that there are moles and moles! Mr. C. V. Conley of Conley's Blossom Farm, Eugene, Oregon writes:

"We were very much interested in the article in THE AMERICAN HOME for November, page 544. It checked our experience regarding the moles eating tulip bulbs completely that we were astonished to read your statement that moles do not 'eat' tulip bulbs. The Townsend mole of the Pacific Coast (Scapanus townsendii) is very fond of tulip bulbs. We have no evidence on the common mole of the eastern states (Scalopus aquaticus), the star-nosed mole, (Condylura cristata), or the Brewer mole (Parascalops breweri). From the fact that we never have complaints from Eastern customers of their tulip bulbs disappearing we are inclined to think that these three moles do not eat tulip bulbs very often.

"The evidence that Scapanus Townsendii does eat tulip bulbs is conclusive and is agreed to by workers in this state of the Bureau of Biological Survey. Tulip bulb growers here often find it the major obstacle to commercial tulip production.

"We have examined the stomach contents of many moles caught in our tulip plantings and found that the contents consisted almost exclusively of pieces of tulip bulbs about the size of grains of rice, and a very few worms. When the mole is caught the loss at that point stops unless another mole comes in. Many moles use the same runway and it is not unusual to catch six to a dozen moles from the same setting. This Townsend mole is the largest mole in this country and it is astonishing the number of tulip bulbs one will eat. If a mole eats its own weight in a day that would figure out to be quite a few bulbs.

"The work of the Townsend mole in eating tulip bulbs is so different from field mouse work that there is little danger of confusing the two. The mouse gnaws out the center of the bulb leaving definite mouse teeth grooves on the uneaten part. The mole in some way, possibly with its feet, tears the bulb into small pieces. Many of these pieces are found mixed with the soil with which they fill up the runway along the row.

"We find that the moles will eat the bulbs at any time of the year although we seem to find more during the spring from about blooming time on, which may be due to more favorable weather and soil conditions then.

"We have not found that moles show any preference for varieties. With Crocus bulbs it is a different matter. The ordinary spring flowering varieties are never disturbed by moles although mice eat them. One fall we made a planting of imperati and seiberi. The moles took them all! Last year we had a nice bed of Crocus speciosus all ready to dig. A few days later, they were all gone.

"The Townsend mole (Scapanus townsendii) does eat tulip and a few other flowering bulbs, also sprouting peas and corn; but unquestionably the bulk of its food is worms, etc.

"We have taken information as to names and distribution from Farmers' Bulletin No. 1247: American Moles.

"There is no intention to be dogmatic on this matter. We were surprised to find an error in THE AMERICAN HOME, a magazine we consider unusually dependable in its horticultural information."

Roots to order

MAKING roots grow where none grew before is the latest achievement of the Boyce Thompson Institute for Plant Research. Dr. P. W. Zimmerman has found that there are certain chemical compounds that may be called "growth substances." He has found about a score of them that are complicated synthetic compounds. They stimulate the cells of any part of the plant to get busy in making root tissues. One strange looking plant was a Tomato that had been beheaded and one of the preparations had been rubbed on the cut surface and, less than a week later, began to emit roots; so, there was a strange spectacle of a plant with roots at both ends. So far, however, hardwood cuttings have not responded, so we cannot yet tell how to make an Apple tree and suchlike things root from cuttings but it may come.

The point of interest is that it has been found that root formation can be stimulated by use of certain chemical compounds. The practical application of the discovery has yet to be developed.

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Notes on Seeds for 1936

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Order 12 new pink Phlox Columbia—6 for own garden—6 to send Aunt Mathilda. Note patent label No. 118 to know it is the true one.

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A little flower bed

[*Continued from page 11*]

of individuals. You can mix your masses but don't mix the individuals too much. After all, the object in growing plants in the garden is to get the color of the flowers and this is more effective when it is in reasonably large masses. If, when your planting of the clumps in the masses in this manner is completed, there appear any vacancies or open areas in the beds, they can easily be taken care of by setting out late blooming plants, even from pots, in the summer. Plants that are set out from pots will take hold and grow better than plants that have been dug up loosely from some other place for transplanting. The potted plants may cost a little more but they are worth the difference in price. On the other hand, what the dealers call "field clumps," which are established plants dug up from the rows in the nursery, are much bigger than what you get in pots and would give a furnished effect in your garden much more quickly.

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The earliest flower to bloom, often beginning in late fall and carrying right through to early spring, is the Christmas Rose (Helleborus niger). The flowers of these plants defy frost and snow and often push up their blossoms through a thin ice. They like half-shade, however. A sort of semi-woodland effect is best or, tucked away in the shelter of some ornamental shrub; but it is a plant to set for the future. It doesn't like disturbance and, as a matter of fact, is preferably planted in August when it is dormant; but can be set out of pots through the winter or early spring.

The Primrose is a really outstanding flower of spring. It, also, however, is grateful for a slight—very slight, shelter. It grows beautifully under the partial shade of an old Apple tree, for instance. The true English Primrose (Priula acaulis) blooms from March to May and its pleasing soft yellow tints are sufficiently appreciated.

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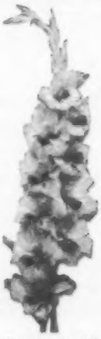

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Any failure can usually be traced to too great exposure to sun.

The Polyanthus Primroses are even more showy and come in a brilliant array of colors, from palest cream to almost ruby red. The Primrose flower of the Polyanthus is born in clusters on long stems. Plants set out in spring should increase sufficiently to give ample replanting stock in the fall. Raising from seeds is very simple, too. The herbaceous flower bed comes to its real glory, however, in early June and from then on through the summer there is lavish bloom. The golden, daisy-like flowers of Rudbeckia will begin in summer and in various forms can be continued to bloom through until fall. Another daisy-like type flower is the Pyrethrum, or Painted Daisy; chiefly in shades of pink and red. The dense mass of ferncut foliage sometimes suffers from overheating in the exposed sunny border and, so, it should be trimmed back closely after flowering to stimulate new growth. This is another plant that can be transplanted in spring and again in fall after flowering.

There is not another flower in the whole perennial galaxy at the present time than the Hybrid Delphinium which gives its tall blue columnar spikes twice a year—in early spring, and when cut back, a second blooming in early fall. Though truly a perennial, Delphinium, it must be acknowledged, in many parts of the country, behaves better if treated as a biennial. Because the plants have a way of dying out completely. But, it is worthwhile to have at least a couple of clumps of Delphinium growing in a small border—even in a very moderate sized bed. Get your Delphinium plants from a dealer who makes them a specialty. Only in selected strains will you get really large individual flowers. Belladonna Delphinium is easier to grow and gives a loose instead of a dense spike, much branched and most useful for cutting. The flowers are light blue.

Fleabane is a non-descriptive popular name for Erigeron, which is a daisy-like flower, deep violet color, and will grow in a really good lime soil. Don't put it on a dry sand. If handled as a biennial, it will be more satisfactory and it is one of those plants that may have to be replaced with something else.

Phlox, the tall or perennial kind will dominate the flower bed in its season—September. It is, essentially, a plant for the garden picture and it doesn't keep well if cut. Modern varieties are offered by the score: Daily Sketch, for salmon-pink; Elizabeth Campbell, somewhat lighter; Miss Lingard, the old, early flowering standby, in white; and, Columbia, cameo pink, are mere casual suggestions. Select the Phlox variety to fit your color fancy and, of course, plant them in the background.

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The perennial New England and New York Asters of the countryside have given rise in cultivation to a multitude of varieties in all shades of blue and rosy-crimson. And, here again, you must select the varieties whose color descriptions will please you most. Plant them in the spring and they will flower in early fall before the Chrysanthemums come. The earliest is the Italian (Aster Amellus) which is often in bloom in July.

With August comes the Sneezeweed and in your garden you can select many improvements in yellow, in ruddy rust, and in dwarf forms.

Yellow is a dominant color in the early flowers of spring and again as fall approaches. Even the Goldenrod of the roadside may be worth putting into the garden for its brilliant color form and, in good soil, will do wonders. No other flower of late summer is more welcome than the Japanese Anemone —a bold, upright growing plant, three feet or more high, with large open flowers of white or pink, according to the variety chosen. It likes moisture in the soil and usually needs some winter protection; but is good for spring planting and will particularly give its bloom in fall. Somewhat like it, but smaller in flower yet more profuse in bloom, is the Hupeh Anemone; flowering from late summer almost to frost.

Hardy Chrysanthemums are often a misnomer as far as the hardiness is concerned. Yet, they really are the best permanent flower-bed plants for late summer. The earliest pompom, the small flowered hardy Chrysanthemum of the old farmyard, begins to bloom in late September and continues throughout the season. A few years ago, a new white daisy-like Chrysanthemum of brilliant whiteness came from Korea and it has been used as a parent to give the Hybrid Korean Chrysanthemums which give a profusion of bloom and a brilliancy of color effect to the October flowers, never before realized. There are several varieties of them: Ceres, a mixture of chamois yellow and bronze; Apollo, bronzy red, and Daphne, lilac rose, are just mere types. They will carry bloom after the perennial Asters which, by the way, can also be had in real dwarfs under the name of Dwarf Hybrid Border Aster. Snowsprite, white; Victor, lavender blue; Countess of Dudley, pink—all are good.

Cimicifuga dahurica which enjoys the delightful popular name of Bugbane is quite hardy and shows its white tassely flowers in late summer.

Foxglove, Oriental Poppy, and Peach Bells are surely sufficiently popular to everybody. The Poppy, if planted in spring, must be out of pots. The ideal time, otherwise,

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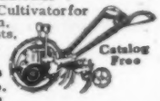

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is August. The Horn Violet, suggested for the low fringe, can be had in blue, white, violet, yellow, and, a half dozen or so, will give sheets of color in the early part of the year. They are quite hardy, too, and will live on with ease.

Just one thing to remember, however, don't skimp soil preparation. A deeply dug soil with plenty of humus when planting and then when the plants begin to grow a dressing of a good prepared plant food will work wonders, provided always, that you don't forget to water, weed, and cultivate.

The real charm of the bed of perennials is that the same plants recur, year after year, giving a succession of bloom which can be arranged to cover the entire growing season. Subsequent care is very largely one of general upkeep and maintenance.

But do not make the mistake of thinking that the perennial bed, once planted, however, can be left alone to look after itself. In addition to the early feeding at planting time, it is desirable to give a light covering of manure or some other mulch in the late summer or fall to help keep the ground in condition. If your garden soil is wet and heavy, lighten it before or at planting time. Do this by digging the soil over and mixing with it at the same time either a good quantity of stable manure or some decayed vegetable matter—even weeds, earth from the forest, if possible, and perhaps also adding sand at the same time: anything that will tend to make the soil more spongy so as it will hold water and not cake during spells of heat and drought. A light soil, that is, one that is sandy, on the other hand, needs the opposite kind of treatment. For a light, sandy soil, the ideal remedy is to bring in some heavier loam or clay from some outside source and never forgetting to add humus. Where this is not readily available in a natural form, work in peat moss which has been profusely well saturated with water. Peat moss will take up such an enormous lot of moisture that unless it is put into the soil already thoroughly wetted, it has a tendency actually to dry out the soil by absorbing any natural soil into itself. Once introduced into the soil, thoroughly wetted, however, it acts as the most magnificent sponge to hold moisture, to gather and hold soluble foods put in the form of special chemical preparations, and holding it there, in solution, available for the plant, ready at whatever time it may need it.

Deep digging of the bed that is to receive the plants is of as much importance as any other little detail because it aërates the soil. Dig as deeply as convenient—say, about a foot. That leaves an ample, loose texture of sufficient depth for the roots of all the suggested plants. In planting, wait reason-

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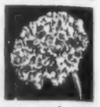

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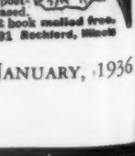

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ably until the soil is sufficiently dried out after the winter thaws so as to be handled or worked without making it into "mud pies." Better wait until the soil will not cake than plant too early because roots put into a wet, heavy, cakey soil that hardens something like a modified brick, never can get growing properly.

One other detail. When you do plant, see that the plant is set in firmly—"firm the soil about the plant." That instruction means a lot. It means that the plant is held properly in position, that the roots are in proper contact with the soil, and that they can begin to feed at once. Also, it means that there is no water basin about the roots of the plants where moisture can collect and stagnate.

Buy plants from established plant specialists for quick results in early spring. If you are of a more leisurely type of mind and want to enjoy the fun of raising your own plants from seed, you can do that by sowing the seed in a hotbed early in the season and transplanting, still in some sheltered place, the young seedlings as they grow; later, putting them into their designated place.

Yes indeed, you can have a lot of fun and continually increasing harvest of satisfaction from perennial plants which you can set out this spring and which will grow in value and increase in size so that each succeeding year may be better than the one before.

Planning garden club programs

[*Continued from page 19*]

Study of color combinations of bulbs
How to make a compost pile
Shrubs that bloom in the autumn garden

SEPTEMBER

New varieties of Iris
Fall division of perennials
Various types of Daffodils
Lilies and their companion planting
Herbs for the garden

OCTOBER—

Winter storage of bulbs and tubers
New varieties of Tulips
Winter protection for the garden
Foundation planting
Fruit trees for the garden

NOVEMBER—

Forcing bulbs for indoor bloom
Flowering trees and shrubs
Rock gardens
Color in the winter garden
Begonias

DECEMBER—

Methods of preserving cut flowers
Conservation of native plant material
State flowers
Cactus, varieties and culture
Garden design

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DIRECTOIRE	NEW ENGLAND PERIOD
EMPIRE	SOUTHERN COLONIAL PERIOD
ENGLISH RENAISSANCE	DUTCH PERIOD
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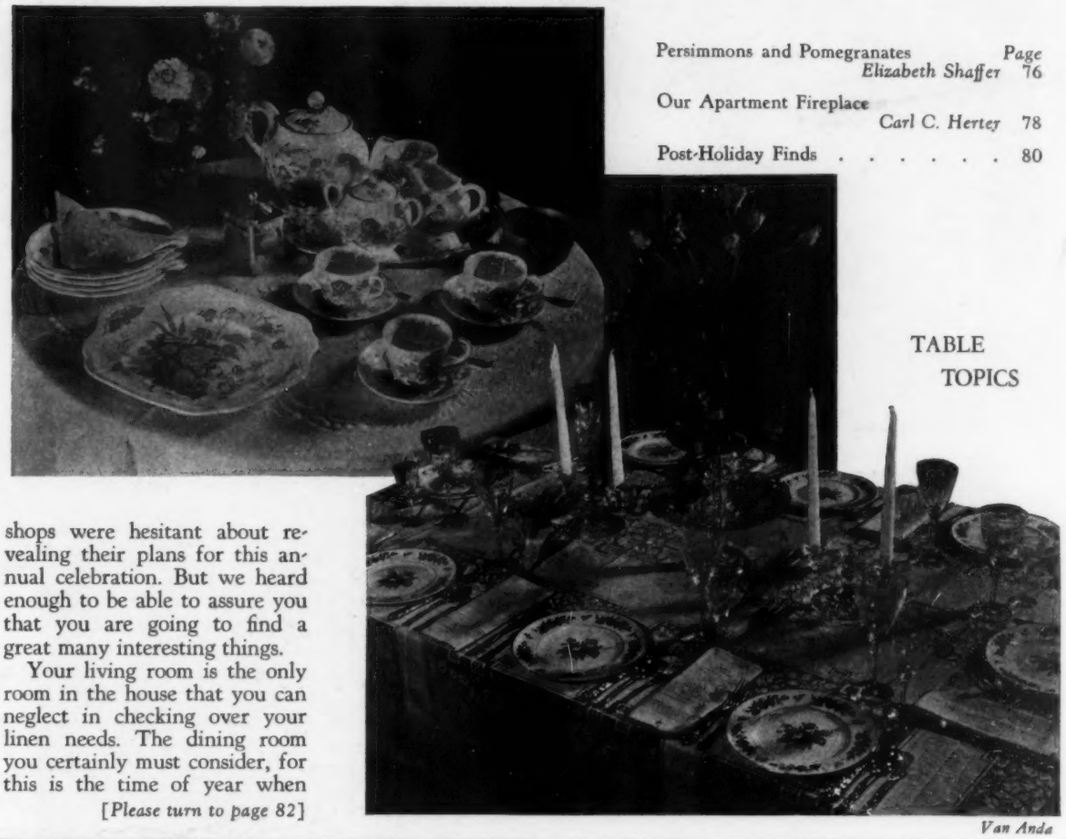
In and about New York . . .

Persimmons and Pomegranates *Elizabeth Shaffer* Page 76

Our Apartment Fireplace *Carl C. Hertey* 78

Post-Holiday Finds 80

TABLE TOPICS



Van Anda

TABLES are in the limelight these days. There is a fine collection of English china on exhibition at Macy's including a tea table set with Spode's Gainsborough china. The other photograph shows a table arranged by The American Home editors for a recent showing at the Waldorf-Astoria. In keeping with the fashion, it has a certain Victorian charm and emphasizes shades of pink. The cloth is the Florentine pattern, Columbia Mills; china, Onandaga's "Sharon" from Ovington's; sterling silver flatware, Meadow Rose from Watson; Fostoria glasses and candlesticks; and epergne in the center, with pink roses, Olivette Falls.

January Is a White Month

January is the traditional month for linens. For years the shops have concentrated their efforts at this time in assembling special values and new styles and 1936 will be no exception.

In the hectic weeks before Christmas, when we have to get our information if it is to appear in print in the January issue of the magazine, the heads of the various linen departments in the shops were hesitant about revealing their plans for this annual celebration. But we heard enough to be able to assure you that you are going to find a great many interesting things.

Your living room is the only room in the house that you can neglect in checking over your linen needs. The dining room you certainly must consider, for this is the time of year when

[*Please turn to page 82*]

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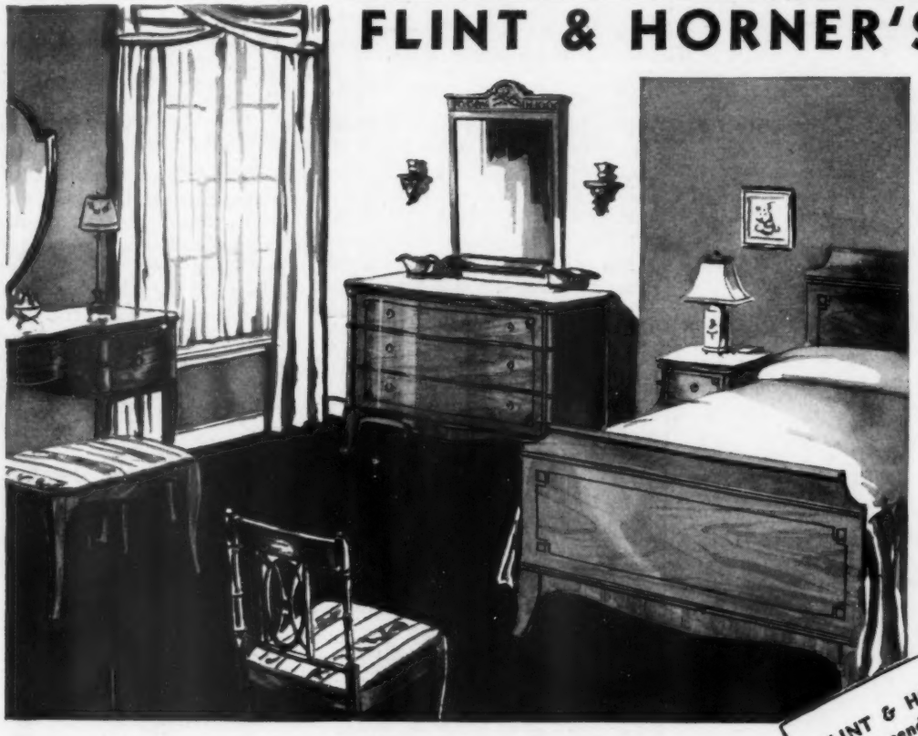
Discounts 10% to 50%



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In all the tests conducted in New York baby health clinics, Borden's Irradiated Vitamin D Milk has proved a dependable antirachitic. 98% of the babies receiving this milk escaped rickets.

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4. IRRADIATED Milk is the only Vitamin D Milk that has an accurate and *immediate* check of Vitamin D potency.
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5. Borden's IRRADIATED Vitamin D Milk is the famous better-tasting Golden Crest with its Vitamin D content increased by irradiation.
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ASK YOUR DOCTOR ABOUT BORDEN'S IRRADIATED VITAMIN D MILK.

Borden's Irradiated Vitamin D Milk is accepted by the Committee on Foods of the American Medical Association. Borden's Vitamin D Milk is irradiated by ultra-violet rays under license by the Wisconsin Alumni Research Foundation under the Steenbock patent (U. S. Patent No. 1680818) and the Supplee process patent (U. S. Patent No. 1817936).

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Persimmons and pomegranates

ELIZABETH SHAFFER

So EXOTIC in both appearance and in flavor are these two fruits that they may serve first as centerpiece and finally as dessert —providing always that you do not mind disrupting the appearance of your table in order to achieve the final course. For a table setting of peasant feeling try pomegranates in a dull brown pottery bowl. Japanese persimmons are perfect in a compote of dark blue Mexican glass. If you wish to combine other fruits with them try ruddy pears with pomegranates and pale green grapes with persimmons.

SERVED SIMPLY AS FRUIT

Pomegranates may be most easily eaten if there is a very sharp knife available for cutting them and orange spoons for their most pleasant service.

Persimmons may be cut into fifths without being cut entirely through and the sections drawn back in a petal arrangement. Serve with just the faintest suggestion of powdered sugar and a sprinkle of lime juice.

With either pomegranates or persimmons a tray of crackers and mild cheese makes a pleasant accompaniment.

PERSIMMON SALAD

One Japanese persimmon for each serving
Mixture of drained crushed pineapple, and seeded white grapes and cherries
Mayonnaise

Remove the calyx of the persimmon and place the fruit on a bed of salad greens. Cut the persimmon into five sections without cutting entirely through and spread out the points. Put a tablespoonful or two of the pineapple, cherry, and grape mixture into the center and top with mayonnaise.

PERSIMMON SANDWICHES

1 ripe Japanese persimmon
1 teaspoonful lemon juice
⅛ teaspoonful salt
1 package Philadelphia cream cheese

Remove the pulp from the persimmon and mash. Mash the cream cheese with the salt and combine with the persimmon and the lemon juice. Let stand in the refrigerator for two or three hours, then use as a spread for open face sandwiches of white or nut bread.

POMEGRANATE GELATIN SALAD

1 package lemon gelatin
1 cupful boiling water
1 cupful pomegranate juice
1 cupful stoned white cherries
Mayonnaise
18 pomegranate seeds
Lettuce

Dissolve gelatin in boiling water. Cool and add pomegranate juice, obtained by reaming the fruit like oranges and then discarding seeds. Before reaming reserve 18 or more seeds for garnishing the salad. When the mixture begins to thicken add the cherries and allow to set in individual molds. At serving time unmold on lettuce leaves and garnish with mayonnaise and pomegranate seeds.

PERSIMMON PUDDING

4 large Japanese persimmons
2 eggs
2 cupfuls milk
1 cup sugar
1 cupful flour
1 teaspoonful baking powder
¼ cupful butter
½ teaspoonful salt
1 teaspoonful lemon juice

Cream the butter and sugar. Wash the persimmons and sieve them, peel and all. Combine the sieved pulp with the lemon juice and the beaten eggs. Combine this mixture with the creamed butter and sugar and add the milk. Finally add the flour, baking powder, and salt, sifted together. Bake in a slow oven until set.

POMEGRANATE SALAD

3 pomegranates
1 cupful diced celery
1½ cupfuls diced apple
Mayonnaise or boiled dressing to which whipped or sour cream has been added
Lettuce or other salad greens

With a sharp knife cut the pomegranates in halves. Run the knife around the inside of the shell to loosen the seeds. Combine the seeds with the apple and celery and the salad dressing. Cut a small piece off the end of each pomegranate half so that the shell will sit flat and place it on salad greens on individual salad plates. Fill the shells with the salad mixture.

THREE FRUIT DESSERT

1½ cupfuls persimmon pulp
½ cupful drained crushed pineapple (canned)
1 cupful pomegranate juice
1 cupful cream, whipped
1 cupful boiling water
6 tablespoonfuls cold water
2 tablespoonfuls gelatin
½ cupful sugar
2 tablespoonfuls lemon juice

Swell the gelatin in the cold water and dissolve in the boiling water. Add the sugar and stir until dissolved. When cool add the pomegranate juice and the persimmon pulp which has been obtained by sieving the whole washed persimmons. Add the crushed pineapple. When the mixture starts to thicken beat well and fold in the whipped cream.

Dining-rooms of two centuries

18th Century. A delightful dining-room with antique Georgian panelling and carved overmantel of limewood (complete room, $4500). The furniture—mahogany cross-banded with satinwood—was made by Sloane's own Mastercraftsmen who have given it the rich mellowness and authentic beauty of fine antiques: Sheraton three-pedestal table, $350; Chippendale ladder-back chairs, $49.50 each; armchair, $62; Sheraton sideboard with tambour panel front, $290. Exceptionally fine crystal girandoles, $180.

SLOANE DOES BOTH

20th Century. A dining-room with the exhilarating freshness of good "modern." The furniture is sane, calm, livable, and comfortable—the principles behind all furniture in the new Modern Furniture Department. It was designed expressly for Sloane and made by Sloane Mastercraftsmen—your assurance of good taste and permanency. There are ten pieces at $900, of which are shown here the dining-table, sideboard, serving-table, and two of the six upholstered chairs. The wood is Madrone burl and Macassar ebony.

W & J SLOANE

FIFTH AVENUE AT 47TH STREET · NEW YORK

Hand-made bed with arched canopy. Available in other sizes, by special order.
Double size (illus.) 98.95
Schoolmaster's desk 39.95

Old Pine and Maple

AT MACY'S LOW CASH PRICES

The Corner Shop has an impressive collection of Americana. Old woods, remoulded. Old pieces, reconditioned. Authentic replicas with all the feeling of our frugal forefather's originals. Prices are frugal, in Macy manner.

NINTH FLOOR

★MACY'S CORNER SHOP

High chest on frame. Made of fine old woods . 139.00
Night table . . . 22.97

Our apartment fireplace

CARL C. HERTER

PLENTY has been written about the decoration of new homes or the alteration of an old one, but little or nothing to assist the apartment house dweller to share in the wealth of information at his disposal through the medium of home building or decoration magazines.

The average apartment house dweller, however, has opportunities for planning his decorations whereas the prospective home owner has to depend on sketches and visualize. I am alluding to the small home owner, whose decorations would consist of some wall treatment in one of the various forms of plaster finishes, a fireplace and perhaps some bookcases. No home is complete without either. It is part of an American home. Who has not visualized dim lights, a fireplace, and a pipe? How snug one feels as the warmth of the logs envelops the room, the flames and smoke creep lazily up the chimney. Truly one needs a real fireplace to enjoy this transition and reaction. Let us consider in this article not the elaborate apartment house where real fireplaces are part of the building proper but dwell upon the mediocre small apartment, the sole decoration of which is perhaps some plastered walls with applied wood moldings to simulate paneling.

The prospective tenant has the advantage of a completed room before him. He can plan on the spot, right in the room itself, his interior treatment. Each living room itself allows such latitude in decoration as the ingenuity and good taste the tenant may possess.

The living room indicated is a rectangular room 12′ x 17′. The ceiling height being 9′. The wall surface is plastered with applied wood moldings and painted two tones of cream, stipple finish; the trim ivory. The floor is of oak, shellacked and waxed. The room has two windows located at one end of the room; two doors, one at the end of the room and one at the end of the long wall. The electric fixtures consist of two side brackets and a hung ceiling fixture. In order to gain a feeling of height and size the center lighting fixture was raised close to the ceiling by the removal of four links in the chain suspension.

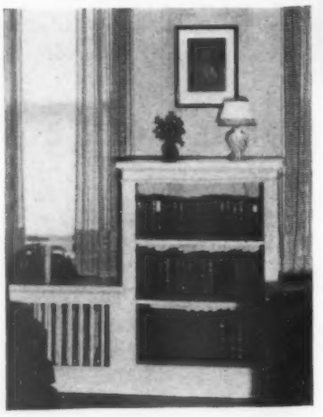
A fireplace was constructed along the longest wall of the room to gain length. The bookcases and radiator enclosure were constructed between the two windows and under both window sills. The doors leading to the foyer hall and chamber passage were removed to gain length and provide additional space for the placing of furniture. Drapes on swinging brackets were substituted for the doors and added to the general effect with very pleasing results. The bookcases were constructed first and placed hard to the wall but entirely free that is, no nails were driven into the walls or floor. This makes them removable and the property of the tenant, besides rebuildable, should the necessity of moving come up. Of course it would involve refitting to a new location when necessary.

Its ease of construction and the results obtained gave impetus to the demand and finally to the construction of the fireplace. Of course, after that the construction of two valance boards over the window heads was a natural sequence.

Perhaps you may be interested to know just why we built our fireplace instead of purchasing one. We visited a large department store and saw portable fireplaces of various descriptions, all of which were too small, of nondescript architecture, and were in short artificial fireplaces. They were and looked it. Catalogues of mantel manufacturers were perused and studied. Sizes as regards height, length, and openings noted. A visit to the local lumber yard and mill and this lumber and moldings selected.

We were fortunate in obtaining special moldings and trim, only a few feet being necessary, left over from a trim job for a large estate on the Island. These were obtained without extra cost and in true Colonial detail. The mantel necessarily was simplicity itself, and this feature alone outclassed the store variety. We treated ourselves to real brick. Why not? Fireplaces are synonymous with brick so we built with brick. With a view of future removal the brick work was laid in sections and easily assembled—½″ wood strips

[Please turn to page 81]



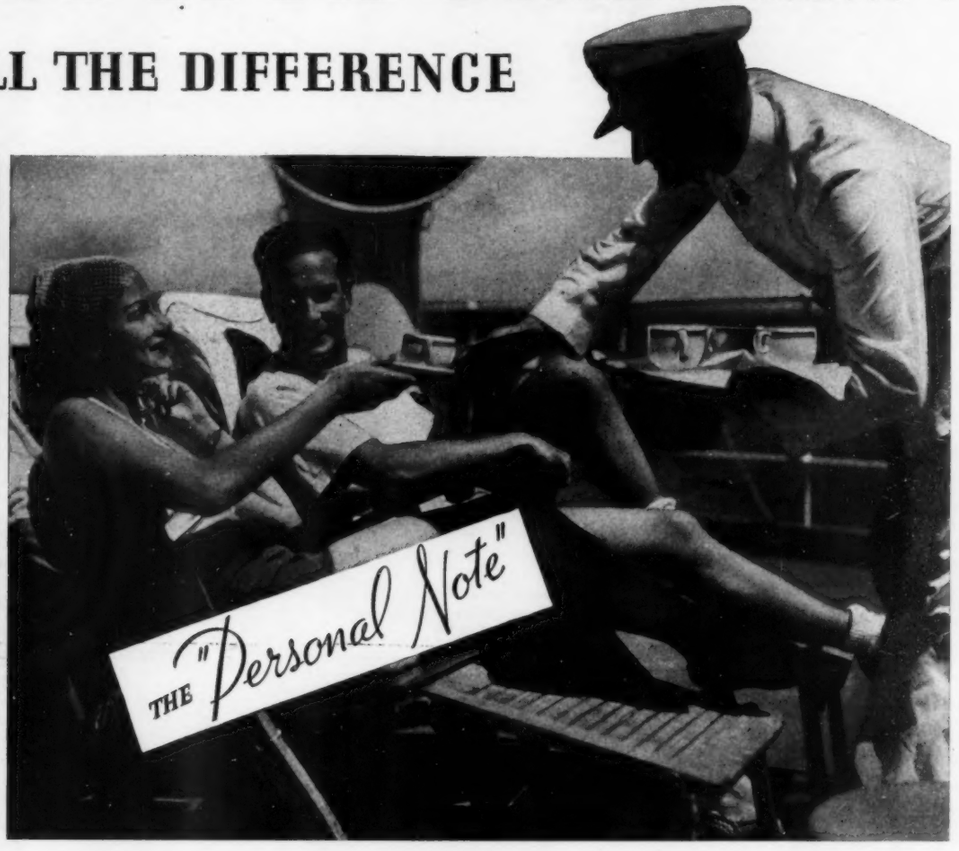
BOOK SHELVES WERE DESIGNED SO AS TO BE REMOVABLE IF DESIRED

THE EXTRA SOMETHING...

THAT MAKES ALL THE DIFFERENCE

Real beds—not berths . . . and your 'phone within arm's reach.

The pick of Caribbean ports . . . see them, enjoy them . . . at leisure.



A STEAMING cup of broth? Here it is—just when you want it. Your deck chair in a certain position? You'll find it there. Your favorite canapé at cocktail time? Take it for granted! For, on a Colombian Line cruise, you're not "just another passenger", but an individual whose wishes are anticipated . . . tastes remembered.

And the same unfailing solicitude is a part of the ships themselves. That's why *all* staterooms are outside, amidships—the best location on a steamer. That's why dining rooms are air-conditioned—a feature that adds so much to the pleasure of dining in tropic seas. And that's why outdoor swimming pools are built into smart verandah decks, just beyond the café . . . where shipboard activity centers in an intimate setting.

It's the same ashore. You'll visit only the pick of Caribbean ports, with one to two days in each country...observe native life as it really is . . . become a part of the colorful scene in strange, fascinating Haiti . . . British Colonial Jamaica . . . old-world cities of Colombia, South America . . . and gay Cristobal in the Panama Canal Zone.

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18 DAY CRUISE . . . to **HAITI; JAMAICA, B.W.I.; COLOMBIA, So. Am.** (5 ports); **PANAMA CANAL ZONE.** 1 to 2 days in each country.
$190 up. First Class.

11 DAY CRUISE . . . **All-Expenses** to **HAITI** (2 visits) and **JAMAICA**—1 to 2 days (with sightseeing) in both.
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COLOMBIAN Line CRUISES TO THE SPANISH MAIN

WOODPILES
—by the package!

NOW building a fire in your fireplace is all play—and no work—thanks to Pres-to-logs.

In the first place this new fireplace fuel is easy to *order*. Made of wood, pulverized and pressed into "logs" 12 inches long and four inches thick, Pres-to-logs come in packages and you can order them from the store as simply as you order breakfast food.

In the second place they are convenient to *store*. A carton of 12 Pres-to-logs takes up no more space on your closet shelf—or behind that fireside chair—than a medium-sized radio.

And in the third place—Pres-to-logs are *clean*. You don't have to run for soap and water every time you add a "log" to the fire—and you can be a stoker in a full dress suit without its looking polka-dotted with ashes.

Two of these "logs" will burn with a clear, bright flame for several hours. For "extra special" occasions Colored Pres-to-logs add rainbow flames to your fire. You will find Pres-to-logs at your house-furnishing store—$1.70 for a carton of 12 plain ones; $1.95 for a carton of 6 Colored Flame "logs."

"Pres-to-logs"

Some of the Nearby Dealers:

Lewis and Conger Frederick Loeser & Co. W. H. Jackson Co. Stern Bros.
B. Altman & Co. Bloomingdale Bros. L. Bamberger & Co. Abraham & Straus
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Begin saving oil NOW—

Only a few hours needed to install this modern, beautiful, economical, ALL-STEEL heating and hot water boiler

Save up to 45% on your fuel oil the rest of the winter. No need to wait until spring—your old boiler can be dismantled and this new steel one-piece boiler connected with utmost speed and practically no inconvenience.

Using the burner you have, or may select, you get big fuel savings, better burner performance, and YEAR 'ROUND INSTANT HOT WATER with no storage tank. You get beauty, too, in the jacket—sea-green crackle-finish enamel, chromium trimmed. Most burners fit inside the jacket, behind easily removable panels, out of view, out of harm's way, yet readily accessible.

NOW you can buy this boiler, through leading dealers, on the FITZGIBBONS FHA 3-YEAR PURCHASE PLAN—no extra charges, no down payment, 3 years to pay. Easier terms than may ever again be available. *Don't delay*—Mail the coupon now, 'phone BRyant 9-3150, or visit our show room and see this boiler.

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Send me details about the FITZGIBBONS FHA THREE-YEAR PURCHASE PLAN, and a catalog of the OIL-EIGHTY AUTOMATIC boiler. ☐

With the understanding that I incur no obligation, I wish a FITZGIBBONS HEATING ENGINEER to call at my home. ☐

Name .....

Address 12

Post-holiday finds

THE BEST OF BREAKFASTS WILL TASTE BETTER SERVED ON A SET LIKE THE ONE ABOVE—IN YELLOW, BLUE, PINK, OR GREEN, WITH STRAWBERRY KNOBS. COMPLETE SET COSTS $12 AT WM. H. PLUMMER'S

BELOW: A LAMP MADE OF BAMBOO REEDS IS GEOMETRIC ENOUGH FOR THE MODERN ROOM, AND SOPHISTICATED ENOUGH FOR THE TRADITIONAL PERIOD ROOM. THE SHADE HAS A LINEN-LIKE WEAVE. LAMP $7.50, SHADE $4 AT W. & J. SLOANE

EXQUISITE LITTLE FIGURINES GIVE JUST THE NEEDED DECORATIVE TOUCH. FROM LORD & TAYLOR

THE ROUND MIRROR WITH ITS GRACEFUL GILT FRAME FROM B. ALTMAN & CO.

A TÔLE TABLE LAMP AND SHADE THAT COMES IN MANY COLORS. PRICE $8 AT STERN BROS.

POTTERY FOR SALAD OR THAT BUFFET SUPPER IS AMUSINGLY DECORATED WITH A CARROT, A PEAPOD, A CUCUMBER—EACH PLATE DIFFERENT. MACY'S

Our apartment fireplace

[Continued from page 78]

laid between sections and the joints pointed up with cement mortar. An angle iron of 2″ x 3″ was placed across the opening to carry the brick work over the hearth.

The back or fire brick was constructed of a piece of plaster board 32″ high x 36″ long, placed against the plaster wall, marked off to resemble fire brick. A blow pipe such as used by commercial artists was borrowed and colored India ink mixed with water was blown on the plaster board, giving it an aged effect. The hearth of tile was laid in one piece, being made of inlaid linoleum.

The mantel itself was built of white pine lumber and consisted of ten pieces of lumber of various dimensions and moldings. It was given one coat of flat paint and two coats of semi gloss paint, producing an egg shell finish.

Andirons: Here we had plenty of leeway from which to make a selection—from andirons and home-cut logs to elaborate heating fixtures using gas or electricity.

The simplest set for effect only is a pair of andirons with birch logs and under them two 50-watt colored bulbs on which are mounted two small aluminum fans on pin points. When the bulbs are lighted the heat makes the fans revolve. This gives a natural flicker as though the logs were afire.

There is a set with a practical auxiliary heating unit of 500-watt capacity for use on ordinary house wiring circuit and one at a 1000-watt capacity, which type would require a separate circuit and a larger conductor (wire) to feed it.

These outfits, while resembling a genuine log fire, have the added feature of providing sufficient heat for use on a chilly day in spring or autumn.

There are numerous gas heaters of good design covering anything from imitation logs, imitation colored glass, resembling coal, and imitation coals that actually glow and heat but do not burn. Your gas and electric companies have on display modern heaters that are pleasing to the eye and are efficient heaters.

Our final choice was a set of andirons with a home-made outfit of birch logs rigged with flame-colored electric lights and fans for effect. The completed assembly so changed the appearance of our living room that we now feel as though we had moved into new quarters.

Cost

The white pine lumber and moldings for the bookcase..	$10.45
The paint	1.25
Total cost for bookcase..	$11.70
The lumber for fireplace.....	$7.50
The masonry consisting of 37 face brick	1.50
One bag of cement.....	.90
Three bags of sand.....	.60
One half bag of lime (broken bag)	.50
Thirty common brick.....	.75
One piece of plaster board 32″ x 36″	.25
Angle iron from scrap pile..	—
The paint	.75
Linoleum for tile hearth.....	2.00
Total cost for fireplace.	$14.75

Lumber List for Fireplace

All white pine—
- 1 piece —1½″ x 14″ x 5′-6″
- 2 pieces—1½″ x 10″ x 4′-2″
- 1 piece —⅞″ x 7½″ x 4′-9½″
- 2 pieces—⅞″ x 4⅞″ x 4′-2″
- 1 piece —⅞″ x 5⅛″ x 3′-11½″
- 12 lin. ft. 1¼″ x 5″ molded trim
- 10 lin. ft. ½″ x 1¼″ molding
- 10 lin. ft. ¾″ x 2″ molding

Note: Detailed plans of this fireplace will be sent upon receipt of 20 cents in stamps. Address The American Home, 251 Fourth Ave., N. Y. C.

ONE OF THE THINGS THAT LIFTS A MODERATELY PRICED APARTMENT OUT OF THE MEDIOCRE CLASS IS A FIREPLACE

IT may take a little more than three minutes—perhaps less—to read this advertisement. But when you finish you'll realize how simple it is to make gravies and sauces of distinction.

The recipe printed at the right gives directions. They are important. But more important still is your bottle of Maggi's Seasoning.

If properly used, adding dash by dash as you stir, Maggi's Seasoning brings out the natural taste of the gravy or sauce and makes it deliciously more pronounced.

Maggi's Seasoning has the unique property of increasing the original taste of food. In other words it gives you more of the thing you like, instead of super-imposing another flavor. It is not a table sauce or condiment. Soups, stews, hashes, vegetables, gravies, stuffings and salad dressings take on added piquancy when their character is intensified by Maggi's Seasoning.

Send the coupon below for our free recipe booklet and special introductory offer card which saves you 15¢ on your first purchase.

Recipe

CHICKEN FRICASSEE GRAVY

After chicken is tender remove from stock. To each two cupfuls of liquid add one-fourth cup of flour which nas been mixed with enough cold water to pour easily. Let come to a boil. Boil three minutes, finish with the addition of several dashes of Maggi's Seasoning and serve.

FREE

● *Send for our illustrated booklet "Recipes You'll Like," together with Introductory Offer Card, which authorizes your grocer to sell you a 50¢ bottle of Maggi's Seasoning for 35¢.*

MAGGI'S SEASONING

Costs only ½ cent to use.

MAGGI CO., INC.
76 Varick Street, New York, N. Y.

Name.....
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City.....State.....

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This *New* Slenderized Radiator Heats 40% Quicker

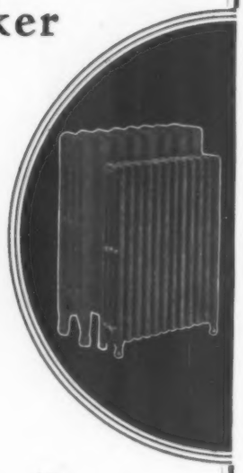
THIS TELLS WHY

THIS Burnham Slenderized Radiator is 40% smaller than the old tube-type one. Because it is 40% smaller, it has 40% less air to be pushed out, and so just naturally, heats just that 40% quicker. If it's a hot water system, there is 40% less water to move.

So much then, for their quickness of heating and economy results. But don't lose sight of their distinct advantage in looks. Not only because of their chaste design and exceptionally smooth finish, but because of taking up 40% less room. In fact so inconspicuous are they, you scarcely notice them at all.

Think what that means, especially in your first floor rooms, where looks are so important to you. And bear in mind, they cost no more than other radiators that do so much less.

Send for printed matter. Get the full facts about this Burnham Slenderized Radiator. See for yourself.



Here's the old type radiator and the Slenderized side by side, showing how much smaller and better looking the Slenderized is.

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Representatives in All Principal Cities of the United States and Canada

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MILES *Portable* FIREPLACES

Write for Free literature—Also new Built-in Fireplace Catalog. Portfolio for Fireplaces 10c.

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2071 Fulton St. *50th year.* Brooklyn, N. Y

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A sylvan retreat in a wilderness paradise. 5 acres with an attractive log cabin located in the heart of the tall pines, 60 miles. Full price $1,250.

$250 CASH

Balance $25 monthly; no interest.
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YOU erect a Hodgson Camp House in an hour or so. It comes in sections, with windows and doors in place. Set it up, bolt it, and there it stands—sturdy and strong for years to come! Enlarge it whenever and however you want. Lined for warmth and beauty.

One or more rooms with warm, attractive fiber lining. Tight against wind, snow and rain. Rustless hardware. Durable red cedar exterior preserved with oil. ***No roofing material required.*** With or without porch. $150 and up. Send for Catalog DC-1.

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See the New York or Boston Hodgson displays—year-round homes, summer cottages, lodges, playhouses, greenhouses, kennels, garden equipment, etc. Or write for Catalog DE-1.

In and about New York

[Continued from page 75]

there are more parties going on and when consequently you want perfect table appointments for your entertaining.

For formal occasions, linen damask is the perfect thing. There are some lovely patterns, both modern and conventional. Then there are the rayon damasks, with a pleasant soft sheen, and pale tones that make possible many interesting color schemes. Hand-made filet always has been and always will be lovely on the table. And then there are the machine-made lace cloths which are inexpensive and remarkably effective. For less formal occasions, buffet suppers, and little luncheons and bridge parties, there are colorful peasant cloths, in their always-pleasant bright colors, and quantities of flower prints which will bring spring into the house before it arrives via the calendar. In addition, there are the quantities of novelties, which we could not begin to describe for you.

Before you start upstairs, think of the kitchen. How about new towels to match the new color scheme? Are the roller towels a little shabby? And how about the pot-lifters and the hot plate mats? And have you seen the bar towels that are fun to have when the crowd drops in for "kitchen supper"?

While you're counting your towels, step upstairs and check what you need for the bathroom. Do you always have enough bath towels? And do the hand towels match the color scheme? You can get them now in pastels, dark, bright shades, and of course in white with color in borders or panels. All-whites are lovely with colored monograms. Probably you know about the new method of monogramming, called "Parfek," which can be done in two minutes, literally, and which supplies many different letter styles in three sizes.

Now you are ready for the bedroom. Of course you can have white sheets and pillow cases, or pastel, and now there are some new white sets with colored stripe borders. There are some excellent values in percales, and linens, as well as regular muslin. Blankets too will be a feature in many departments. The new darker shades are very appealing, and of course don't forget the two-tone blankets, one color on each side. On top of everything goes the bedspread, and did you ever stop to think what an important item this is in the general decorative scheme of the room? A few new ones will do more to tone up your house than you realize.

LIGHTOLIER
Beautiful Lighting

If you are looking for smart decorative ideas, see how cleverly Lightolier fixtures combine beauty with the most advanced developments in lighting.

LIGHTOLIER—11 E. 36 ST., N. Y.

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Before building, call and examine my books of plans and exteriors.

Books

"Six Houses Dutch & Cape Cod"....$1.00
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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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The Spode "Pink or Blue Tower" is one of a hundred of our open stock patterns. Available in separate pieces or complete service. Pink Tower dinner plates $10.80 doz.—blue $8.10 doz. (special price). The goblet is a new open stock pattern $5.40 doz. This may be had in complete service.

During January our entire stock of china and glass is offered at discounts of from 10% to 50%. It will pay you to take advantage of this opportunity.

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Are You Moving?

When you change your address, please be sure to notify us at least four weeks in advance. The Post Office Department will not forward magazines to a new address unless you pay additional postage, and we cannot duplicate copies sent to a former address. Will you please cooperate by giving us the change promptly, sending old and new addresses to the Subscription Department, The American Home, 251 Fourth Ave., New York City. This will insure your getting your magazine without delay.

A UNIQUE RECIPE SERVICE

For AMERICAN HOME READERS

When, a little more than a year ago, the Editor of The American Home proposed printing the recipes so that they could be easily filed, she also devised the Menu Maker—an all-steel cabinet in four colors as illustrated which we offer our readers, complete with a card index and a supply of Cellophane envelopes.

The Menu Maker is large enough to hold all your recipes. The Cellophane envelopes permit you to file your recipes with the picture side out and the recipe itself visible on the reverse side, and fit the American Home recipes without extra cutting, allowing of leeway in case you want to replace the recipe. The envelopes are, of course, washable. The index consists of the classification of all foods as well as for each day of the week, and the use of the American Home Menu Maker permits you to plan your meals for a week in advance with all recipes filed for quick reference.

In short, the Menu Maker is a sensible, workable recipe file that only a practical housewife could have designed from actual experience, and in offering it to our readers we believe it to be the first practical recipe idea ever offered by a magazine.

30,000 SATISFIED USERS

30,000 American Home readers have adopted the American Home Menu Maker and are using it to file the recipes which appear monthly in The American Home. We offer you the Menu Maker in your choice of colors, the complete index, and 50 Cellophane envelopes for only $1.00. If you live west of the Mississippi, please add 25c to cover additional postage.

Postpaid only $1.00 Complete

add 25c west of Mississippi

PLEASE USE THIS COUPON

THE AMERICAN HOME, 251 Fourth Ave., New York City
I am enclosing $1.00 for the complete Menu Maker in Blue, Black, Yellow, Green (check color), this to include 50 Cellophane envelopes, indices, etc.

Name .....

Street .....

City ..... State .....

Add 25¢ if west of the Mississippi, in Canada or U. S. Possessions. AH 1-36

78 Recipes and Envelopes

For new readers and those who have not been filing the American Home recipes, the Editor recently went through all recipes published in The American Home and selected those she thought worthy of a permanent place in our Menu Maker. In addition she has supplied us with personal favorites from many years' culling and sampling.

We now offer the Editor's Favorite Recipes—78 of them—and Cellophane envelopes to hold them, postpaid for only 50¢. If you have the Menu Maker and want these Favorite Recipes, send only 50¢ in stamps, and if you are ordering the Menu Maker, add 50¢ and get the complete service.

Burpee's Zinnias

Giant Dahlia-Flowered

4 Pkts 10¢ — **4 Best Colors**

TO MAKE NEW FRIENDS
FOR BURPEE'S SEEDS

and to prove to you that Burpee's Seeds are the best that grow, we are offering this wonderful introductory bargain. These are Giant Dahlia-Flowered Zinnias, the largest and most beautiful of all Zinnias. In size, form, and graceful arrangement of petals they closely resemble big decorative Dahlias. Flowers are immense, measuring 5 inches and more across and about 2 inches in depth. From a wonderful range of colors we have selected the best 4 for this sensational offer.

4 BEST COLORS—*Scarlet, Yellow, Lavender, Rose*

1 Full Size Pkt. of Each (Value 60c) for only 10c Postpaid

This offer is too good to miss. We want all our friends, old and new, to benefit by it, and enjoy the brilliant color and profusion of lovely blooms which these Zinnias will give all summer long. Send the coupon today or write a letter. This same offer is made in Burpee's new Seed Catalog for 1936.

BURPEE'S SEED CATALOG FREE

The flowers and vegetables you would like to see growing in your garden—read all about them in Burpee's Seed Catalog. It describes every flower and vegetable worth growing—all the old favorites and the best new varieties. This year's Book is bigger and better than ever, packed with valuable information. Write for your free copy today.

Burpee's Seeds Are Guaranteed

We guarantee the safe arrival of your order and the vitality and purity of our seeds to the full amount of the purchase price. You can have your money back any time within the year if you are not satisfied with results.

Burpee's Complete Zinnia Garden

Regular Value $2.90. Specially Priced at only $1.00

20 Full Size Packets including All Best Types and Several New Varieties

A marvelous collection, at a phenomenally low price, that will give you a garden full of the finest Zinnias in the world. It includes eight different types representing the best of all Zinnias and all the colors that have made Zinnias so popular.

Giant Dahlia-Flowered Zinnias
Outstanding both for their exquisite form and their gorgeous colors. Beautiful in the garden and for cutting. *1 Pkt. each of the best 5 separate colors.*

Giants of California Zinnias
Magnificent double flowers with graceful overlapping loosely placed petals. Well-branched plants 3 ft. tall. *1 Pkt. each of the best 5 separate colors.*

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Small pompon-like flowers of lovely shape and brilliant coloring. Dwarf plants literally covered with blooms. *1 Pkt. each of the best 5 separate colors.*

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Large, double flowers with petals partially quilled or tubular. Warm shades of salmon, rose, lilac, etc. *1 Pkt. all colors mixed.*

Scabiosa-Flowered Zinnias
Charming 3-inch flowers with a row of broad outer petals surrounding a cushion-like mound of quill-like petals. *1 Pkt. all colors mixed.*

Mexicana Double Zinnias
Dwarf plants with blooms in shades of yellow, orange, and dark red, many bordered and tipped creamy white. *1 Pkt. all colors mixed.*

Cut-and-Come-Again Zinnias
Colorful, 3-inch flowers borne in the greatest profusion. Long-stemmed and long-keeping when cut. *1 Pkt. all colors mixed.*

Fantasy Zinnia
Winner of the Award of Merit of the "All America" Selections. A most distinctive flower with twisted tubular petals arranged like a shaggy Chrysanthemum. *1 Pkt. mixed colors.*

Burpee's Complete Zinnia Garden: 20 Full-size Pkts. (Value $2.90) for only $1.00 postpaid

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